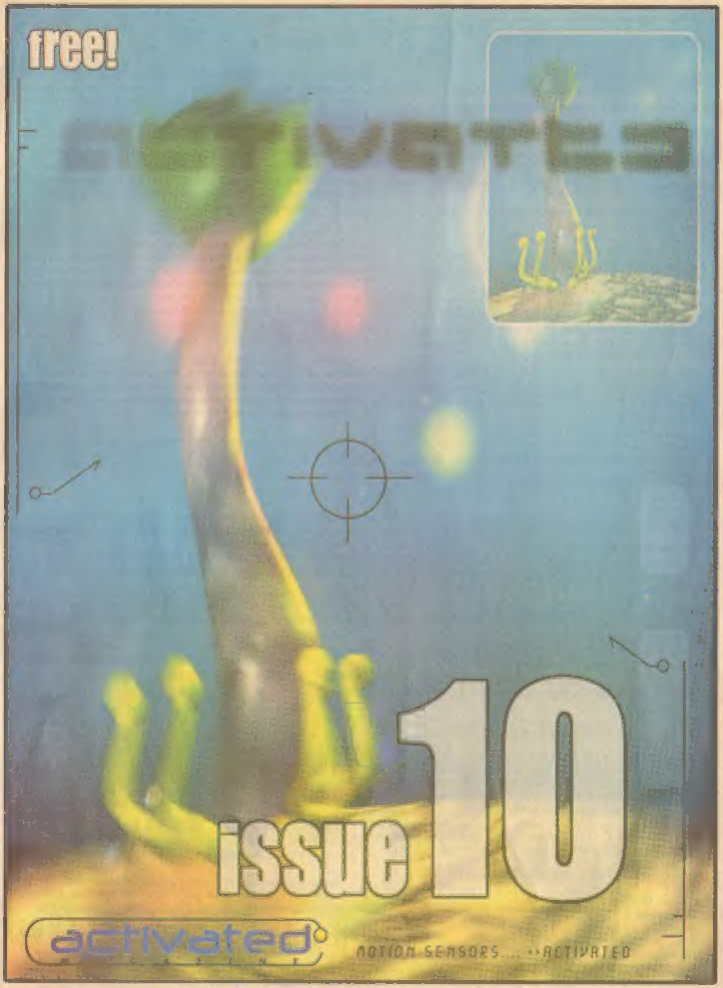
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MOTION SENSORS... ACTIVATED

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editor's note...

My first instinct everytime i do these editor's notes is to vent from all the damn problems that pop up as i am trying to finish an issue off. Well let me just hope that you will take my word for it when i say that publishing a techno zine is not the easiest thing in the world. If you want to see for yourself, be my guest hehe.

As you can see, there are lots of changes as usual in this issue. For one, we have color! It's a big huge step for us. Also, you will notice a bunch of new names on our staff. We are slowly assembling a diverse group, each with their own views, ideas, and specialties. Here's a little bio on the new people:

Rick Salzer: you may recognize the name because he also writes for Sweatin' Lotus, BPM, Massive and 1000Words. He mainly does music reviews, but we are letting him cut loose with some commentary. He will also be kicking in some reviews as well, mainly for house since we are lacking in that style. It's a pleasure having him on board.

Cinnamon Twist: you may also recognize this guy, as he writes for URB and XLR8R, as well as his own zine, "Tribal Donut". CT brings a spiritual side back to Activated.

Obis Cygma: aka Wintermute from New England Works. No, not the jungle guy from Moonshine. Obis will be adding some of his commentary. He makes very intelligent posts to NE Raves, so we finally nabbed him and made him write for us. He will also be doing some underground talent profiles from up north.

Dan Deliverance: everytime i see this guy's name i hear dueling banjos. No, he doesn't squeal like a pig, and he says he never saw the movie Deliverance either. The 90210 kid will be throwing in the odd interview and music review. His first one will be in issue #11, of Terry Lee Brown, Jr.

Paulie: i don't trust this guy one bit. He's very scary.You know the type- quiet in person, but on the net he says the weirdest things, emails me videos of beastiality, etc. But hey, i guess all people are like that in Kentucky. Paulie will be doing party reviews. Until they catch him and throw him back in his padded cell.

Matter: let's just say the first time i met this character he was smoking an incense stick. Everytime i talk to him he is living in another state, so he will be throwing in party reviews from god knows where. He produces under the name Arduous Nucleus, and recently was making some tunes with Dan Efex. One track was an acid version of Brass Monkey, which Dan played an acetate for at the party with the same name.

Dan Physics: aka the Modern Jak. Dan has been around, and rumours are he is the dad i never met. Dan buys too many records, so he is trying to save some money by doing reviews for us and hopefully getting some promos out of it. He also runs Connect Records, and will have a track out soon on Hidden Agenda, Dietrich from Unit Park's label.

That should cover it. I guess i will do a little bio on our old people next issue or something, so they won't feel left out or unappreciated.

We had to cut four pages out at the last minute, so sad to say i had to temporarily drop the Cractivated section for this issue. I know a lot of people either love or hate that section, so it will be back.

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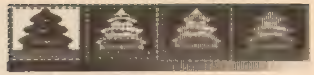
-- bliss

temporary temple?



Imagine a temporary temple as a sort of mobile, free-form ritual space, wherein qualities of intent and presence count more than number of heads or size of sound system or quantity of drugs—or religious or spiritual imagery, for that matter! Where we can find a common center, hone and focus our energy, and send it outwards, wherever it needs to go.

A temporary temple is created, for example, when we stop and link hands, form a circle, breathe together. . . and acknowledge we are all connected as one, as all things in life are connected in a greater circle.

(The phrase was invented, by the way, by Genesis P. Orridge of Psychic TV in the early 1980's. It was the title of a live LP and it played a certain role in Orridge's Temple ov Psychick Youth.)

What is a temple? A defined place (and time) in which a connection to the sacred is made—whether via worship, discipline, trance, celebration, healing, devotion,

. . . or all of the above.

. . . And what is the sacred? That which connects us to the world beyond the human-scale: the cosmos which exists for its own purposes, on its own terms, beyond being there to satisfy our little human wants and needs and notions: the broader web of Life within which we exist, and without which we are lost.

In the same manner that bees perhaps exist not just for their own sake, but also to "serve" plants by pollinating their flowers, so we may be here not just "for ourselves" but to serve some larger process(es).

Is it possible that the deepest essence of religion has to do with an energetic exchange of some kind between us and the rest of life? Perhaps we are capable of giving off some special qualities of energy—a nutrient, a "juice"—that other beings (plants? animals? spirits? gods? planets? stars?) may need.*

Naturally, everything requires energy to function. We need specialized forms of energy, congealed into air, water, food and experiences, in order to live—these are provided to us by the sun, the stars, the planet, and all its plants, animals and other beings. So maybe we, in our own peculiar way, can do our part by acting as specialized "transformers of energy" for other parts of Life.

. . . Could this be the origin of sacrifice? Killing an animal to "feed" the gods with its life-energy. . .? Maybe various forms of worship were at their very dawn intentional, focused practices for emitting this "vibe." And could dancing—intensive, exhausting trance-dancing—be the most ancient, most basic, and who knows, maybe most effective way of doing so?

It seems as if aboriginal/tribal peoples managed to hold onto this instinctive activity. But modern day culture has little clue of such a possibility. And its big religions long ago lost any sense of what's what. "Placebo communion." And there's not many of the original tribal dancers left now. Who will do this work?

Think of it in ecological terms, pure and simple: all creatures have roles to play, and this may be one of ours. To consciously radiate certain frequencies of vibration needed elsewhere. At rave parties, with the help of dancing and psychedelics, we've rediscovered something essential about generating vibration through group interaction. (In a sense, we may already have been creating temporary temples all along.) But this is still largely a hit or miss affair.

Of course the temples (=churches) we're familiar in the West leave no room to dance, but from a global & historical perspective, that's more the exception than the rule. Dance was an integral part of ancient Greek and Near Eastern religions; temple dancers (mainly women) were a basic part of the religious framework throughout India up until the last century. Quite often they were also tantric teachers and "sacred prostitutes,". . . thus dance and sexuality are not mutually exclusive with the idea of the temple!

Temple dances of all kinds still figure prominently in Balinese and Indonesian culture. Often a whole village will assemble at the temple to witness the traditional dances, which tell in pantomime, drama, music, comedy and spoken word the great stories and ideas of the culture. According to one source, temple dances—often highly formalized and rigorous—were both a means of preserving ancient esoteric knowledge—a kind of book in movements—as well as a key part of spiritual discipline.

Might it be that the most primal mode of celebration is really a form of worship? But the spontaneity, play and freeflow get lost as this primal (& primary?) human activity crystallizes into ritual forms. Then you get what we tend to think of as Religion: something hollow, dogmatic, disconnected from the pulse of life. And yet the celebratory impulse never dies, it just mutates and shifts elsewhere, into hedonism, dance crazes, partying for pleasure's sake. . .

In the Bay Area, components of this "temporary temple" approach were initiated by Your Sister's House and the New Moon crew, who pretty much started altars at parties; also Friends&Family, who always make a circle and a meditation before starting the party; Ambient Temple of Imagination, NextStep and LightSeed Collective; LA's own full moon gathering, with its unpredictable, magical handholding circles and massive group hugs; London's Return to the Source and their "Chakra Journey",** not to mention Matthew Fox's experiments with the "rave-mass," have all explored aspects of this direction. . . and much of this happens at other events, but in a haphazard, scattered way that leaves some of us wanting just a little more . . .

—cinnamon twist
<donut@hooked.net>

*A fuller explanation of this notion can be found on the web at http://www.duversity.org/archives/rave.html.

** Check out Return to the Source's "Chakra Journey" CD/booklet, if you can still find it, or their more recent CD compilation, "Sacred Sites."

controlteam

There are two records I take with me every time I spin out: Hybrids Volume 1 and the Phreaks EP, both produced by Kenneth Graham, and out on his label Control Team. KG (which he likes to be called) writes some of the most incredible tech-house that is being released today. His complex, interwoven technotic melodies reveal a certain genius. The pieces are tech-house all the way, but not in that Chicagoey, repetitive, hard as hell kind of way. It's all about moving your mind and your soul; Your body is sure to follow.

Interview by Pezboy

PEZBOY: Why techno? What makes you unique as a producer of techno?
KG: Unfortunately for marketing purposes, I'm forced to settle with catch all's like "techno" or "tekhouse" for now. Actually it kinda bugs me cause most techno gets chucked in the trash, you really can't find it in second hand stores. I don't think many electronic composers working in the progressive scene are concerned with making tracks that are timeless.

Rock 'n' Roll not your fancy?
I tend to look at composing and production as scientific research. What you discover may give other artist new ideas and inspiration. I listen to rock bands and can't find the inspiration, not that you should be digging deep anyways.

Are you an artist?
Sure. Want some background? When I was 10 or so I took some piano lessons, but I really didn't see any reason to learn how to read, if I could see the keys and listen to the music that was great. I really didn't see the art in playing other peoples music at the time. I got a cheap guitar in junior high (1984) played that for awhile then I layed my hands on a CS80 in a local shop and it fascinated me. That's when I decided to ditch the guitar, and I got my hands on a CS01 (had to start somewhere). From there I picked up a Juno-106, since then it's been a never ending battle of having too much gear and too little. Although, I've always found that my best stuff was done with less. I think it has to do with learning something completely because that is all you've got, or learning too many pieces at one time. The first nationally distributed record I put out (KG Beat "Breathing Engine EP" - 1995) sold more than anything else. I think it had to do with having sold my entire studio to buy an Emulator III. That's all I had, and I made the best of it. The whole record is out of the E3 straight to DAT. Adamski Style.

How do you express yourself through your music?
I really try to get all the studio BS out of the way before I sit down to compose anything. It's a murder of inspiration to have to get behind a rack and break your back trying to patch something up. After that I try and work as fast as I can initially. I like to keep a DAT running the whole time in case I hear something kewl. As far as the expression goes, it took me years to become proficient enough to use the gear good enough to forget that it's even there. Once you reach that point, that when the juices really start flowing.

What does your music say?
I think it reflects on how things are changing so fast, and that we need to take time once and a while to step back, relax, groove and get a new perspective. I tend to do it more often than most, I think it is cause I'm easily bored.

How does it fit into today's world?
I'm really not to concerned with todays world, I'm concerned with tomorrows and the process of getting there. If the cycles/trends happen to sync with my own, then I'll probably do something completely different to augment it. I think that chasing trends is bullshit. It's impossible to transcend when you take that approach. I want to make stuff like Samuel Barber or even Kraftwerk--timeless.

Where do you see this stuff going... The music, the culture. Is "rave" dying? Dead? Progressing...?
Good question, I think that the SCENE is quite unique in that the cycles are getting faster. I rarely see any true progression however, it seems that most productions here in LA cater to tourists or first time ravers. Kids that get into it for a few months then revert back to alternative or rock. I think it's because it takes a lot of patience to understand great music, let alone find it amongst the crap. Most kids don't stay in the scene long enough to understand anything more than the superficial.

> *"I think that chasing trends is bullshit. It's impossible to transcend when you take that approach."*

Any comments on all of this talk about minimal being dead?
Some call what I do minimal. I think it's because I don't use a shitload of percussion. I like to leave room for the nuances to shine. So I guess I'm dead. I think minimal is stuff like Profan or Studio 1. I think everything has a place. I think everyone should work on their own distinct styles of expression, regardless if it's dead or not. Right now I'm working with David (Alvarado) on some deeper stuff, unfortunately England is on a harder tip. Which make getting the stuff licenced difficult. The whole thing can be really depressing when your in love with a track that no-one else understands. A producer must be aware of certain trends, but I don't think marketing belongs in a studio, thats the job of an agent after the fact.

Are DJs artists? Are they cyborgs?
I didn't use to think so until I set out to program my first tape a few years ago. There was a time when people used to paint on walls in caves, I'm sure it wasn't taken seriously at the time. But now we have a record of their existence. I think you know where I'm going with this. I think that most DJ's don't really understand that what they are doing is making a difference and should take some time to define their message, not simply looking for Breaks or Trance and sticking with buying a particular style. That's how the great legends stay alive. Trance will die, breaks will die, everything dies.

Are you an activist? Politically involved? Promoter of social change? Or are you just one of those apathetic Gen Xers?
I get so riled up about certain things. Especially conspiracys and the new world order. But for now I'm really in no position to do anything about it.

What's the deal with Control Team? Who's involved, what do you guys do, is it making you rich...?
The original ControlTeam started out as and H/P crew on the Atari Platform. Which eventuelly led to the label. I always wanted to make music to represent the H/P heads, but got sidetracked when I discovered house. For awhile we ran a live netcast called Terraforms on our website for a year or so, but had to let it go do to financial problems. As far as making money, it's never been about that, just doing something kewl and different. I really need to start thinking about money now cause I've gotta think about buying a house and supporting a family.

Who gets more action: You, or Bill Clinton?
People say that the problem in Iraq has been manufactured to draw the publics attention away from the issues (like in "wag the Dog"), but I think it's the other way around.

SELECTED DISCOGRAPHY

TITLE	LABEL	FORMAT	DISTRIB.
Breathing Engine EP (KG Beat)	Smog/Quake	12" 3/95	Watts
The Jazz Head Trip (KG & Hellaran)	City of Angels	CD 5/95	Moonshine
Total Trip Hop 2 (KG Beat)	City of Angels	CD 3/96	Moonshine
Seven	Bomb Records	12" 5/96	Nemesis
Phreaka EP	ControlTeam	12" 10/96	TRC/Watts
Gema	Bomb Records	12" 2/97	Intalinet
Hollyfunk EP	ControlTeam	12" 8/97*	TRC
Hybrids Volume 1	ControlTeam	12" 8/97*	TRC

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ravereviews

home 12.26.97 Detroit

A lengthy rambling review, while still only a little foggy in my mind... I never saw a flyer for this party, so I am clueless as to who provided sound, lights, etc. Wish I could be more informative, but the party rocked so hard, I had to write up some stuff about it.

Entry - This is not intended to be a bitch session, but I am so sick of spending hours in lines to get in to a party. Don't get me wrong, this one was worth a wait, but 2.5 hours? I got to the space around 9:00pm or so. I wanted to get there early, because I knew there would be alot of people without pre-sale tickets trying to get in. Well, doors were supposed to open at 10:00pm. I started waiting in line around 9:30p and got in the space just before 12:00am. I had to piss so bad by the time I got in there. Really, it shouldn't take that long to get into a party... The "workers" at the ticket counter, seemed to be spending more time socializing with just about everyone there, than selling tickets. It's fucking frustrating to see a thousand kids being tortured in the cold, wet bathroom-indisposed outside world because of people slacking off. Promoters, their crews, and the staff of these venues are going to have to do a better job of getting people into their spaces. It only takes a bit of forethought and a little work to get these kids inside... Do I ever feel sorry for anyone who waited in line and was denied entry. There were a lot of people there and I can't imagine that everyone got in... Oh well, on to the good stuff...

Space - St. Andrew's Hall. Despite my initial concern about this space being a bar and everything, it proved to be almost adequate capacity for the people who showed up and at many times was nicer than a factory or warehouse space. It was crowded. But you could move around if you were patient. This is the first really great party I have been to where I didn't end up blowing a bunch of black collected dust out of my nose... For awhile, I was convinced that you could judge how good a party was by how much black snot you had after leaving. Not really the case it seems. The Hall is an old style concert hall with the addition of a basement (2nd room) and upstairs (3rd room). The Hall itself was the "techno room" (my home for the night) with nice acoustics and lots of flight cases laying around for me to pound on with the music.

Video - Almost forgot about the projections... They had a camera on the DJ, mixed with Star Wars clips and other hi-tech freaky shit projecting onto a scrim right at the front of the stage. A character generator reminded you of the DJ's name, just in case you forgot who was on the decks or something.

Sound - Nothing too extreme here. A bunch of solid cabinets housing 18" woofs and a handful of full range speakers up higher on the stacks. With the exception of a few moments of pretty intense high-mids, the sound was solid and well balanced.

Talent - I walked in during the middle of **Kenny Larkin**'s set. A great start for the evening. Solid DJing (as I can say for all of the names in the main room) and groovey tekno tracks.

Next up was **Dee-Wynn**, this guy rocked my ass off. A little harder than "typical" Detroit style and crazy hypnotic synth/303 stuff going on. My personal favorite DJ set of the night. A little experimental at times and a handful of sketchy mixes, but the results of these experiments more often than not, paid of in some really great long mixes. Nice.

Kevin Saunderson was next and gave me a chance to chill out for a bit. I'm not too into Kevin's style... A great DJ by all means, but a bit too "housey" for my tastes.

Then **Carl Craig**'s mind-blowing experimental live pa.... This was Carl with an upright bass player and drummer/percussionist who just jammed, extreme. Carl would supply the electronic sounds and processed spoken word while the other two played the acoustic tones. This was the best live performance I have ever witnessed. *period* Now, these guys are great musicians and this was truly a musical performance art endeavour... At times, too "far out" for a lot of folks and many just couldn't get into it and ended up leaving the room. Not me... this was an inspirational and (at times) sarcastic musical statement, which really moved me, on a creative musical level. I'm not sure exactly what Carl was saying through the processed microphone, but I swore I heard "everything" being said at once. Just a crazy pitch shifting and heavy echo combined with some key words and phrases that combined to make a seemingly higher intelligence message, unintelligable at a conscious level. If I had to choose a word to describe this pa, I would have to use "sick" ... not wrong, but totally sick.

Carl introduced **Juan Atkins**, who delivered some of the finer Detroit flava for the night. Juan is a great DJ and finds a nice balance between the solid Detroit techno with a flare of housey vocals and instrumentation. Kept me moving and grooving all the way up to T1000's set.

Again, solid tracks and a hell of a DJ, **T1000** has come a long way, which isn't saying he wasn't alla that before... The guy gets two tracks runnin' together and just plays the eq and fucks with 'em keeping 'em in sync the whole time, a slip here and there, but we're all human, right? A nice ender to the night.

People/Vibe - Detroit always does it for me. I go to a party alone in a city where I know barely anyone in the scene and it never fails... Smiles and people who look you in the eye. You're groovin', they're groovin' and these folks aren't afraid to be real. I wish I saw this more at the partys in Chicago. Kids would take breaks and sit for a while, but most of the time, everyone was dancing and full of energy! Another wish I have for Chicago. I'm just sick of seeing people use a party for a place to pass out... Anyway, back to Detroit... I got smiles, hugs and offers for candy and met some really nice kids. I have seen other reviews about parties which ravine people's belief in the scene... This was one of those for me. It was really good to see so many drug free kids, so into the music and dancing all night long. Great people at this event and you had better believe that I will be back to party in Detroit, many more times. Peace to y'all, Matter

Get Freaky 2 Nov 29, Springfield OH

COK

Okay the weather for this one was terrible- cold and raining, and was in a condemned warehouse with a lovely leaking roof. The music was good, the surprise of the night was **Drivetrain** from Detroit, nice minimal techno. **Sugar Hill Gang** was here too, unfortunately their live performance is a DAT playing; bummer, but still a good DAT. **Carlos** was really good. **Frankie Bones** didn't show but **Adam X** took his place. The party was okay overall, but the space sucked, and the vibe was killed because of it. Paulie

Technosaurus 4 Dec 6 Louisville KY

Evolution

For tradition's sake it was in the space as the first Technosaurus. Personally, I hate this space- kinda small, too many hallways. Lots of kids showed for this one. **Lenny Dee** and **Spacetime Continuum** didn't show. Lenny was a best man in a wedding in France, and Spacetime was denied entry at the border, even though he lives in San Fran now, weird. Lenny Dee was supposed to do a live pa with Dj Eclipse. **DJ Eclipse** (from Australia) rocked so hard. **Jimmy Crash** played a very nice minimal techno set, I dug it. Sound was okay, fighting was good, and so were the visuals. Paulie

SHAKE IT Dec 20 Cincinnati OH

The Muvment

This party was supposed to happen in Dayton, but it got moved 45 minutes south to Cincinnati. The sound was muddy, they had an 80's room, and they had exotic film star **Ron Jeremy** as the master of ceremonies. **Carl Lekebusch** and **Alexi Delano** tore shit up. Alexi spun a really nice mellow Detroitish-set. I was expecting more of the same from Carl, but he threw down some nice hard minimal techno that had the place rocking. **Rolando** hopped up and spun a nice set for UR crew outta Detroit. **Gene Farris** spun, what a bore, he plays the most boring tracks i have ever heard... and he still is spinning Daft Punk, it was good mixing, very tracky though, and well if he spun this shit a year and a half ago (which i think he did) he was prolly really good. (ed.note- I hear they gave out glow in the dark dildos to the first 100 people hehe) Paulie

Fatham 4 Jan 10 Nashville, TN

BAM

Frankie Bones, Gene Ferris, Phantom 45, Freaky Flow and MC Flipside. Feelgood and others... they had too much fun with the letter "F" on this one. **Frankie Bones**- i didn't get into his set at all. I missed **Phantom 45**'s and **Freaky Flow's**... **Feelgood** tore shit up, best set of the night. **Gene Farris** spun the same stuff he did in Cincinnati on the 20th, same order it seemed. They kicked everyone at out at midnight, and let the people that were over 18 back in. Curfew laws get weird in some places. Over all it was an okay party. Paulie

TEENAGE WASTELAND 12.31.97 Milwaukee

Drop Bass Network

Delta9 at Teenage Wasteland

This was one of the largest events i have attended, and it was enjoyable, but i know that i couldn't handle a large scale event every weekend.. i'm much more into the more intimate parties around 200-1000 people.

The building was set up into four different rooms, each featuring a certain kind of music.

The White Room was the main room featuring techno, house, and trance. It was in a HUGE room mainly used for concerts and the like. When we arrived, **Chance Mcdermmott** [Detroit] was on. He was absolutely the WORST dj i have ever seen in my entire life. Seriously, every mix was a brutal trainwreck, and i think that i spun better on my first time ever spinning than he did at new years. Terrible. He spun until midnight, and then dj **Funk** [Chicago] had a special ghetto countdown with a bunch of booty samples. It was so distorted that i couldn't understand what it said, but everyone was very happy about the bringing in of the new year. Champagne was flying all over, and then **Danny the Wildchild** [Chicago] performed a hip hop battle dj set. He's trying out for the DMC championships this year, and if this set was any indication, he needs a lot of work to get there still. Good tricks, but he only did a couple different ones, and used a beat juggle directly off of a dj Rectangle record. Not exactly championship material, but he has time to work on it. After Danny was **Lester Fitzpatrick** [Chicago] who did a live PA of some really hard techno that was decent. **Dan Efex** [Chicago] spun some harder trance stuff next, but i didn't catch much of his set. After the assailant came **Chris Settinger** [Minneapolis] who performed his live PA of hard acid and techno. The few tracks that i did catch were really quite good. **Erik Rug** [Paris, France] came next and played for about two hours in his first US appearance ever. He spun some really good jazzy house, and his mixing was fairly good. The crowd seemed into it, and the music i heard from him was outstanding!

The Black Room was the secondary room of hardcore and drum & bass. It was almost completely without lighting, making for a very dark atmosphere for the music. **Panacea & Problem Child** [Germany] were detained at the border, and did not get to perform. When we arrived, **Phil Free Art** [Chicago] was spinning happy hardcore, which really hasn't been my thing lately. After Phil was **Doormouse** [West Allis] who spun an insane noisecore and speedcore set featuring a lot of scratching, double record battle tricks, and general insanity. One of my favorite hardcore djs, he certainly did not disappoint. Following this was **Johnsin** [Milwaukee] who was filling in for Panacea.. he spun a set of very hard, evil drum & bass in the No U-Turn vein of terror. Well mixed, and very evil. **Somatic Response** [Wales, UK] continued with one of the most on-the-edge live PAs I have experienced. Their music spans such a broad range of categorization that it's hard to describe.. very experimental, spanning hardcore, white noise, and general chaos. Beautiful. **Anonymous** [Madison] filled in for Problem Child's set, and spun the only set of the night that really got me dancing... all jump-up, almost all tracks that i recognized. It was very well mixed, flowed well, and really got the crowd moving. Next was **Danny the Wildchild** and **MC Biggs** [Chicago], dropping another solid set of jump-up with some good scratching that got the crowd hyped. MC Biggs flows fairly well, and seemed to be having a real good time. **Q System** [aka 3d & Snuggles, Chicago] had some troubles with their live PA, so they spun after playing a couple of tracks... very deep & dark jungle. I left early on in their set for home.

The Clear Room showcased local talent from around the midwest ... i wasn't in here too much, but i caught a solid trance set by **Kimberly Nyx** [Milwaukee], a wicked breaks set with crazy tricks by **D-on** [Madison], an insane acid journey by **Mark Lancaster** [Minneapolis], and a decent house set by **D'angelo** [Madison].

Finally, the Redrum Room was focused on noise, ambient, and experimental music. I arrived to a surprise of none other than **Fishead** [Winnipeg] spinning some crazy noise, mixing Negativeland records and the like ... quite awesome! Next was a tag-team between **Anonymous & Davros** [Madison]... blending a mix of Anonymous's treble-blasting hardcore records with Davros's noisey speedcore PA. They also made milkshakes, and a guy stuck his hand in the blender while it was still running and had to go to the hospital for 16 stitches in his hand alone! Eeki! Another guy ate nightcrawlers during their set, and Anonymous & Davros did their whole set with nylon stockings over their heads. Very disturbing. **Doormouse** did a crazy PA of sheer white noise and terror that really put odd looks on peoples' faces... very fun to watch, and nice to listen to. **Tj Richter** [Milwaukee] also added to the atmosphere the whole night by running around doing spoken word whilst dressed in a huge cookie monster suit.

All in all, new years has always been about indulgence and going all out. This party was definitely all about that, and although i had a good time, it wasn't something I would want to do all that often. Definitely something that was fun to experience, though! Jon/dica

KISS THE SKY 1.31.98 Madison, WI

Drop Bass & Particular Malfunction

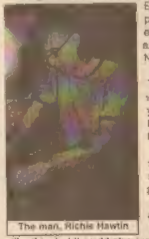
One of the, if not THE, best parties i have ever been to.

So i heard the party was going to be at the Madison Expo Center, and immediately i thought two things:

1). wonderful! it's like 5 minutes from my house, as opposed to like 2 hours!

2) shit.. the sound is going to echo all night and I'm going to be annoyed by it and not have a real good time.

I'm glad that I was wrong on #2. Although previous parties at the Expo Center have had terrible reverb problems, Kiss the Sky's sound was expertly set up, and remained fairly clear and consistent throughout the night with NO echo whatsoever!



The man, Richie Hawtin

The lighting and visuals were also stellar. Those screens projecting the lava lamps were fun. Especially when you would put your face up right next to it, and you felt like you were falling over. The super argon laser is always nice to see as well.

I wish the dj booth was set up different, so i could have seen Richie spin, but also so i could have gotten some better pictures of him and the other djs. I think maybe drop bass is trying to make a point about what one's focus should be on at a party by setting up their systems like this, but it could also just be the way they like to set it up.

I brought one pound of sliced cat buddig ham to hand out at the party. I ended up eating half of it in about an hour period. ouch. got some strange looks when i was handing it out, that's for sure!

Sean "Ezra" Creeps [Madison] was on when we got in, and was mixing some slammin' hard techno and minimal type stuff, though I was busy handing out hammies and didn't get to listen all that closely.

Next up was **Johnsin** [Milwaukee], who provided a set of some wicked dark tunes, including a remix of "Quadrant Six" (?) and a 3D/Snuggles track (on Kultbox?) that i can't think of the name of. Flowed quite well, and i enjoyed it thoroughly!

DEEP DISH BOYS

Although not everyone knows their names, Sharam and Dubfire (aka the Deep Dish Boys) have been a major force in music, both in house and pop music. They have done remixes for some heavyweights, including: Janet and Michael Jackson, the Rolling Stones, the Pet Shop Boys, Tina Turner, Everything But the Girl, the Sharmen, BT and Toni Amos, and the list goes on and on... They own Deep Dish Records and Yoshitoshi Records, and are on the roster of Deconstruction Records. Sharam and Dubfire are busy guys, yet they still made time to give us some advice on life, on goals, competition, and innovation in music. Kenya made their heads spin, Bliss threw it all on paper.

KENYA: Everyone pretty much knows the story, your story, and your success...but let's go back to before the success. Did you always feel/know that you wanted to take the music to the next level and produce? Did you both realize that producing is where your goal and destiny lay? Or was it something that came about with time?

DEEP DISH: A little bit of both really. We always knew we somehow were going to get involved in the music making and the music industry, but we didn't know how or when. It all came together because subconsciously we wanted to do it. One day we just said let's do it. When we had the opportunity we both knew that we wanted to be stylistically very different from the way everyone else was making music and doing business. So we started making and paving our own roads as opposed to following someone else's footsteps. Of course like any other goals in life you have to have the right mind set to achieve them. Our's was quality rather than quantity.

With these years behind you now and every house dj having at least one of your tracks or one of your labels' releases, have you achieved what you wanted to? Looking back, have you accomplished what, in the beginning, you were setting out to do? Hopefully not everything you want to do is done, so what is left? What's in store for Deep Dish not just in '98 but in 2000 and beyond?

It's funny how you set different goals for yourself in life and when you achieve them they don't seem as big and unachievable as when you first set them. So you go on and make even harder and less attainable goals thinking that's it; that's where I want to get; that's where I want to be. But, no matter how unrealistic and far-fetched they might seem we still commit to them. But that's the fun part. Life is all about setting goals and working towards them. You gotta play to win. We are both very much goal-driven characters and we use any excuse to set the next goal for our future. Whether it's short term or long term; whether it's about the music or something personal, we don't give up. We think about it everyday and we do something everyday to get us closer to that ultimate level that we created in our heads. Right now we have so many of them that it's really sickening. Let's just put it this way, whatever we have accomplished up to now is peanuts comparing to what we have in mind for the future. So don't worry we aren't going anywhere!

In hiphop, drum and bass, etc etc, there are always clashes between camps, about what is "real" and what progress is and what is "too commercial". Do you experience this at all with other house producers and dj's? Why do you think house pretty much is able to embrace all its changes and evolutions w/o so much tension?

You must first realize that competition brings tension and tension brings competition. The 'real' versus 'unreal' argument rears it's ugly head within many camps. We've sometimes found ourselves smack in the middle! We don't necessarily think that house steers clear of these issues. In many instances, especially in the past, we've found that the more 'garage' based dj's/producers are less eager to embrace or give the music we make credibility. They seem to think that it veers too much towards techno and not enough in the other direction, whatever that means! But at the end of the day, if you believe in what you do nothing else really matters. Those issues pretty much take care of themselves.

Has house music evolved in your opinion? Have all the boundaries been pushed? A lot of people refer to house as "the same old thing, over and over" Do you feel that? Has house evolved to it's fullest extent or is there always room to grow and rules to break within house music?

It's stupid to think that music will no longer evolve. People who make the music evolve everyday and so will their music. It doesn't matter if it's house , techno, jungle, hip-hop, you name it. As long as there is that hunger for originality, music will evolve. There is always new people poppin' up that want to go to the top so they will try anything to be different and unique to surpass your achievements. That alone opens doorways for new ideas and new tricks. I just can't wait to see what will happen next. We are in this thing for the long run because we love it so we pay close attension to what's going on. There are many talented producers out there that make our job more exciting, harder, if you will. So we make sure we give them a good run for their money. It's a healthy competition that exists in the industry which, at the end of the day, makes it all the more interesting and exciting for the fans and the music itself. Just like life, music will always find a way.

Lastly, being the 'house mack daddies' and other groovy names, hehe, what does it take to create your music? What goes into each song? Are all your works a collective memory of emotions and events or does each individual song take on it's own character and evolution? Is remixing for artists fun or is it more demanding than sitting down and just creating something from top to bottom?

Could you have asked more questions in one sentence???? Damn my head is spinning!! You pretty much answered the questions with your questions. All of the above at some point will happen in the process of a production. The good part is we don't know when. Sometimes it's easier to do a remix than to start with nothing and vise-versa. It all depends on our mood; whether we are inspired or not and to what level. We kinda get inspiration from everything. It could be a car that we see in the street. It could be the bank trying to repossess the house! It could be a broken heart! It could be a movie, a basketball/football game or a soccer match. Skiing in Lake Tahoe, meeting someone new, big light between the both of us, you name it! If it stirs the emotions, it gets translated into the song. You never know who the lucky one is!

Here we are at the end, if I haven't touched on anything in the short time feel free to throw me some comments here and any forthcoming releases or events you'd like to mention feel free to do that here too.

Basically check out our web site at http://www.deepdish.com for all the latest information. As far as what to look forward to, our next single, "Mohammed is Jesus..." from our forthcoming album on Deconstruction will be out in March followed by then album, "Junk Science", in May. There is a double-cd compilation of the latest material from our Yoshitoshi label that's coming out through Twisted in March and it's mixed by us. As far as remixes go, check out Adam F's "Music in my Mind", the Rolling Stones' "Saint of Me", Michael Jackson's "Is It Scary" and Love and Rockets' "Resurrection Hex".

Hey, Mr. Frizzle, what's the matter?
Don't fretting yours
Mr. Frizzle suffers from wonky brain, which causes him not to care about himself, or others.

Fishead like a hole

So... ya wanna be famous?

Everybody wants to be the big fish. Everybody wants to be successful. Some of us define success differently. There are those who want fame or money and there are those who just want to be pleased with their work. There are many ways to achieve what you want, but there really aren't any short cuts. What is most important to any goal you may have is to stay true to yourself. You will never achieve any measure of success by emulating someone else.

The mainstream media often succumbs to some odd need to portray a sort of 'ratrace' mentality within this scene... clusters of people struggling to be the next Prodigy, the next Daft Punk, the next Chemical Brothers... DJs striving hard to be the next Keoki or whoever. It sucks, but I suppose there are some who think that you can get somewhere by writing yet another drumroll or by spinning anthems and broken tracks. I suppose people will respond, but it we resume the fish analogy it becomes evident that all you're doing is needlessly bulking up. You become the big fish in a small pond that doesn't have the skills to make it in the wide, open sea. It would be very easy to become a local success, but the thing to remember is that every locale has their own local success... and a lot of them are peaking on the same bandwagon.

The roots of this scene and this music are often said to lie in Detroit. The early techno from that city was moody and soulful. It came from the heart, electronic music meant to convey the pressures of being held under in the urban environment. In the pursuit of notoriety and making a name for yourself it would seem that a lot of people have simply forgotten that the best music to be heard comes from a need to express yourself, rather than a desire to be famous.

So forget about trying to rock the party with the latest crowd pleaser... fuck putting together a live set with copycat tracks based on popular anthems... do something that innovates. Let the creativity flow. Despite the inspiring words of Tony Robbins the odds are that you're never going to get rich, but according to Andy Warhol you will get 15 minutes of fame... See to it that people looking back will say "those 15 minutes changed my life."

Ten years from now all these mainstream electronica success stories will probably be about as memorable as Rick Springfield or Donnie Iris... and while Karlheinz Stockhausen, Juan Atkins and Jeff Mills aren't any more likely to be remembered by name, you'll be hearing their influence in music well into the next century. And, when it comes right down to it, is fame being the subject of public accolade? Or is it having fellow artists say "there's no way I could have done any of this if I hadn't heard their work."

Y'know last year I wrote a long rant about the things that I saw plaguing the scene. I still see some of them, and the whole 'electrorave' media swarm drew out some new ones, but there has been a lot of growth. People are stripping away the fat and throwing the sorts of parties that we need to see: parties driven by music - not drugs or money. So shouts out to AXS in Montreal, Elemental in Columbus, Brand X in Louisville and most of all, East Side Crack in Minneapolis. There are others out there, too... Working hard to support the infrastructure of the underground in their cities... and I'm thinking it might be easier if people got organized, compared notes and worked together. So if you've got a link to share, hit me back at fishead666@hotmail.com and I'll see that it gets posted in a few of the right places. Similarly, if you're looking for info, I'll do my best to pass some on. For now, here's a few resources you might find valuable. Drop Bass Network, the legendary midwest promoter (http://www.execpc.com/~dropbass). Plus 8 & Intellinet (http://www.plus8.com). Ele_Mental, one of the most dedicated crews out there (http://ele-mental.colf.com/ele_mental.html). Circuit E, one of the best hardcore resources around (https://www.cii.com). Hardcorps- happy hardcore from Texas (http://www.hardcorps.org). Kultbox Records- darkness out of Chicago (http://www.eshark.com/kultbox). Northern Hardcorps- a shameless plug for my page (http://www.tbp.mb.ca/hardcorps). Hyperreal- possibly the most comprehensive spot for electronic music (http://www.hyperreal.org). Massive Magazine- 'nuff said (http://www.massivemag.com). Some underground music from France (http://perso.club-internet.fr/uht). Activated (http://www.geocities.com/SunsetStrip/Studio/9391/active.html). Of course this is only a small portion of what's out there. There are plenty more worthy sites to investigate. If you find one or create one be sure to drop a line ...and I say HIDY-HI!!!
Fishead666@hotmail.com

Doormouse [West Allis] provided the second best set of the night...insanely building from some hard acid into complete noisecore and terror that brought everyone to their knees. Played Nasenbluten's "Acid Attack" and some other stuff that i recognized but couldn't name for you. Wonderful job, got me dancin me arse off, mate!

Anonymous [Madison]. I lost quite a bit of respect after what happened. I'm sure there was a reason for it, but he played the a-side of his new tape, "Got Milk?" in its ENTIRETY and then mixed like three tracks at the end. WHAT THE FUCK? If you're booked at a large party to spin in a MAIN timeslot... Don't mime your mixes. I was quite angered, and still am. Josh remains an awesome dj, and is every time I see him, so I don't know why he had to go and do this...

Richie Hawtin [Windsor/Detroit]. Pure genius. Started off hard, and stayed at a constant bangin' level for about 3.5 hours on two turntables, a 909, and an affects processor. I was expecting more minimal, Mixmag five style Hawtin... but what I got did not disappoint me. Interestingly enough, I recognized all of three songs during his 5 hour set. The sound of the crowd roaring when Hendrix blasted through the speakers for the first time was bone chilling, and when he finally came on, that cheer was the same. Powerful. The last 1.5 hours of house music were not as well mixed, but still extremely solid, and still blended Richie-style. I have not danced that hard (and for that duration) in probably a year. The music was something that will be hard to top.

I realized how good of a party this was when "Spastik" came on. Hearing the screams, seeing the hands in the air, and knowing that people actually RECOGNIZED this song made me realize that most everyone at the party was there to see Richie. Everyone was finally there for the music, not for some bullshit drugs, not for some bullshit fashion, not for some bullshit social power... there for themselves, for the gratification of musical notes blending together into one melded song that reverberated through their ears. FINALLY, the day I had been waiting to see had come to me, in my hometown no less. Music is a beautiful thing, and I fear the longing wish for more parties like this one will stay with me for many weekends to come. I see hope, a light at the end of the tunnel, but I don't think we're to the end of our journey yet.

A special thank you to Kurt, Zach, and everyone else involved for starting the year off on the right foot, and for giving me fond memories that I will take with me forever. jon/dca.

PROJECT GENESIS

This is dj Dave Trance with an unfortunate story to tell regarding the fraudulent Project Genesis event held in D.C.

This event was basically a "bait & switch" type scam perpetrated by both the Los Angeles & Maryland area promoters involved. Following are the facts:

1. The event's promoters produced a flyer with my name, as well as Debo, Kimball Collins, Sandra Collins listed. Also, Micro was contacted to appear by the promoters as a "stand in". Due to duplicity on the part of the promoters involved, only Kimball was in attendance, whilst the rest of us were unable to attend due to the actions of these promoters.

2. Airplane reservations were made but never paid for by the promoters. In the cases of both Debo & myself, we were playing in other cities the night before, and this failure to properly execute the plans fares caused financial loss to both ourselves & most importantly to the Friday night promoters who acted in good faith all along.

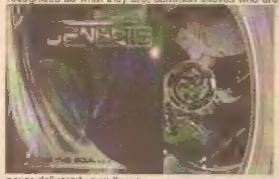
3. Kimball Collins was forced to purchase airline tickets to D.C. at his own expense.

4. Despite constant assurances made to our mutual booking agent, Michele Levy, that both airline tickets & booking deposits would be made in time for the event, the promoters of Project Genesis failed to do so. Nor did they EVER make any effort to let us or our booking agent know what the deal was.

5. Headliner Sandra Collins was playing a scheduled date in Mobile, Alabama on the night of Project Genesis. Her name was used by the promoters although they knew full well that she was not to be in attendance in D.C. that night.

Those of you who can remember the Raveland fiasco of several years back will see that last nights event is a carbon copy.

Respected dj's such as Debo, Micro & myself were used as bait to lure YOU, the paying customer, to the event. Instead of hearing the names you paid to see, you were fleeced of your money & deprived of the quality night out that you had expected. Events such as these damage the credibility of the D.C./Baltimore scene, to the ultimate detriment of all of us involved, from dj's to legitimate promoters such as Scott Henry/Feelgood/Ultraworld, Buzz, etc., to most importantly You, the folks who make this scene work & make it so much fun for all of us involved. It is my most fervent wish that bogus promoters such as Chad & Will, responsible for Project Genesis, are recognised as what they are; common thieves who are now as I type are resting in their homes counting the money that they defrauded from all those who attended last night's event intending to hear the promised but never delivered upon lineup.



I apologise for the wordiness of this response, but feel a responsibility to warn the people I care most about, and to hopefully not ever see such a travesty perpetrated upon our scene again. If anyone would like further clarification of the events of (that night) I would love to hear from you. My email address is d.lane@erols.com. Thanks & good wishes to all for 1998.
Dave Trance

(editor's note: we were also informed by Scott Henry that the people who threw Project Genesis (on 12/06/97 as Flower Productions) are the same people who threw Raveland (on 08/07/93 as Thermonuclear Productions), which took place @ Tracks in DC),

which was also a scam.

P4

Mt. Holyoke College 2/7/98

Gearheads/ Plug-n-Play Productions
This is a quote from the flyer handed out at the door of this mindblowing event. "Why are you at P4? It isn't for the huge-name DJ's or the 10 page flyer. It isn't because this is the fashionable place to be, it isn't because it's going to be a drug-fest. You are here because you know what's up. You know a good party when you see one." Anyone who attended this rage not "commercial party" or "club night" but RAGE left knowing that they had just experienced nirvana of the rave scene. Every aspect of this party was tight due to extensive planning, DELIVERY of what was promised, and consistently incredible music. Noiselabs created an interactive video corner where the party-goers helped to create the visual effects. Decorations and lighting added to the ambiance and a vibe so thick you could have confused it with the fog machine. **Pezboy** started off the party with banging techno- the dance floor was packed. **Kalyx** (member of a fantastic record store in Amherst, Growroom—check it out kids, these guys won't pull the I'm holier than thou record store owner tude with customers—props Growroom posse) continued with trance-the dance floor was jumpin'. **Zach Fink** pumped out a smooth Happy Hardcore set- Still the kids danced. **OmNullus** warped the crowd into his own brand of trance-no (trance-techno) in a superb live P.A. **Sprockett** brought the crowd back to an old skool set- No sign of slowing down from the crowd. **Timestratch** followed with a kickin' hard step set- The crowd danced faster. **Stroboscopic** brought the evening full circle with hard experimental techno- In response the crowd chanted clapped and danced until the last note hung in the air. This is what raving is about. P4 goes to show that a day time party (6pm-2am) can achieve and even surpass the energy and quality of an all night event. Ragais out there SUPPORT these events! I promise you won't be disappointed. Gearheads/ Plug-n-Play is throwing it's next event, IDLE, in April keep on the lookout for more information. —Kira—

Back in the day.....

I hear a lot of old-schoolers complaining about the scene... they say that things used to be so much better "back in the day"... they compare the current scene to the one which seduced them so many years ago, remarking on how fashion, drugs and ignorance have taken over... they feel as though the scene has gotten stale...

Does this sound familar? Have you found yourself feeling this way? Have you found yourself frustrated and disappointed at the current state of things? If so, I offer this advice:

Try not to worry about those snapshots of time - those instances of your life... they are just passing moments - sweet fragrances on a summer breeze, to be metaphorical.

The difference between THEN and NOW is that THEN, you were new to something, and something was new to you... The mystery and awe of it captivated you and enchanted you. Everything was fresh - unjaded - unsullied... NOW, you're a different person, with much more experience, and much less innocence. How do you get "back" to the way you felt THEN?

Simple: go FORWARD. You can regain that awe and mystery by exposing yourself to new stimuli, and letting the Past fade into that dull patina of emotion and blurred memory. That's where it belongs.

People talk about going "back" to "tha day"... but what we need to do in order to feel that same way is to go FORWARD.

Do something new.

Do something that excites you.

By hanging back, pining after "tha day", we succumb to the safety of routine and habit.

"Back in the Day", we were creatures of adventure and excitement... are we now creatures of habit? Are we no longer able to appreciate what USED to motivate us?

And no, it wasn't so much the music, or the drugs that thrilled us, it was the NEWness of it all... THAT'S what used to motivate us... that's what used to excite us, and keep us coming back for more.

When people say how "the scene is stale", we should realize that stale PEOPLE make for a stale SCENE.

Do something new.

obis cygma

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MAY 9 TILT Columbus, OH
Juan Atkins, Woody McBride, Nigel Richards, J. Alvarado, Miguel, Danny the Wildchild, Phantom 45, Titonton. Surreal Productions (614)792.8850.

MAY 9 ASE Maryland
Skylab2000 (live), Frankie Bones, Dan Etex, Jazz E and Moda, Entity, Bliss, Teddi, Villain, and more. Aliens On Earth, Inc. (410)880.2492.

MAY 9 MAGIC CARPET Hartford, CT
Felix Da Housecat, Micro, Ani, Kliprock, Dread, Carlos, Mr. Kleen, Glenn Garcia & Jahred, Scotty Marz & Justin Johnson, more. VR/Shy Productions (203)228.8706 or (860)231.2372.

MAY 16 SUB PHUNC 27 Pittsburgh
Vapourspace, Dj Fake, Alexi Delano, Christian Smith aka Neuromancer, John Selway, Mike Bryant, Adam Marshall, Miss Sage Molotov, Point Alpha [live], Pure [live], Instigator, Product 19, pHryL. (416) 760.3161 HoStyles (412) 734.8427.

MAY 30 FORWARD Toronto, Canada
(Majesty Records Tour) Joey Beltram, Mike Dearborn, Steve Stoll (live), DJ Skull, Pierce, Green, + locals: Adam Marshall, Algorhythm, Dominik, Freaky Flow, Everfresh, Unknown Soljah, pHryL. Productions (www.phryl.com) (416) 760-3161

JUNE 20 1975 Connecticut
Stacy Pullen, Scott Henry & Foolgood, Anabolic Frolic, John Kelley, John Howard, Jaasun, Anton Banks, Dread, Ani, Timestretch, Venom, Joel T. & Jason Jordan, NC-17, Buckler, Tricky Pat, Ronald. Nocturnal Productions (860)231.3328.

JUNE 20 TIME JAXX Chicago
Juan Atkins, Roy Davis Jr., Assault, Felix Da Housecat, Global Energy Family (featuring DJ Huggie alongside two live percussionists), more TBA. Boogie Tribe (773)509.5050.

JULY 3-5 INDEPENDANCE Cincinnati
http://www.IndepenDance.com or (888) 7/4/98-CVG. Love Parade style event and convention.

Here's the deal- this is a FREE service. All you have to do to get your event listed here is to call, email, or send a flier to us with the info. That's all. If you are too lazy to do something that simple, don't come whining to us later that we didn't catch the flier and add it ourselves. We've got more to do then to keep searching for upcoming events on our own. If you want to increase your visual presence for your party besides this listing, and to support our cause, consider placing an ad. As always, we are not responsible for the events or line-ups listed.

I am right and if You Don't Agree . . . You are Wrong

Happy thoughts: I Like.....

1. The fact that somebody, and we all know who, had the insight to pair up Madonna with William Orbit for her new album.
2. The fact that Twilo figured out that importing Sasha and John Digweed from England the last Friday of every month would indeed be positive for all parties involved.
3. The fact that the RPM chart in CMJ Magazine is moving closer to electronic music and farther away from industrial non-sense.
4. The fact that independent labels are doing better than ever.
5. The fact that Spin Magazine has finally realized it should focus on electronic music as well as alternative rock. More importantly they have chosen an editor that knows whats what.

Miserable thoughts: I Don't Like.....

1. The fact that some DJs come up with gimmicks like crazy haircuts or cross-dressing to take the focus away from their lack of skills behind the decks.
2. The fact that all videos on MTV lately look the same. Get out of the cube!
3. The fact that a couple of big name electronic producers just did remixes for Hanson. Hmmm cashing in are you?
4. The fact that crap compilations usually outsell long-players by electronic producers.
5. The fact that it took MTV so long to realize that the show AMP could work.
6. The fact that candy-ravers wear 100$ Polo and Nautica shirts that say "Polo" or "Nautica" in huge letters across the front of their chest, when we all know Ralph Lauren's real shirts cost upwards of 150$, are not available in your local mall, and would never, ever, shout out "Polo" across the front of the shirt. Kiddies, stop label fronting. The clothes you have on aren't as cool as you think they are.
7. The fact that I can't light up in a bar in California. Fuck Pete Wilson, the California state assembly and senate, and anybody else who helped put this law on the books. God help the bar owners.
8. The fact that Rudy Guiliani and his ugly kid are very popular for their crusades in New York City.
9. The fact that Alternative Press only gives Dave Segal a paltry 1-2 pages to cover the entire world of electronic music.
10. The fact that there is not a better word than electronica to describe the umbrella of music that includes techno, house, drum and bass, trance, down-tempo, and all of their sub-genres.

Rick Satzer

off.the.record

techno

JOHANNES HIEL P.a.x <Kanzerlampft>
Wow, what can I say? This latest 4 tracker by Johannes Hiel is definitely one of my favs by him. The first cut offers two different ways to play the track. It could be used as a nice early set builder, or even if you wanted to be bold kick it in the middle just to throw off some heads. Nice simple percussion throughout the e.p. but it jacks. Nice warm thick synths wash over the mix. The b-side trax offer up something a little more on the experimental side. They are dancey but in line Kanzerlampft style. They are weird to say the least. Overall this is a good piece of vinyl to have. Dan Physics

DJ RUSH Robo Trippin <Force Inc, Germany>
This record is another weird cut from the ecclectic rhythm master himself, Dj Rush. 3 trax on this. "Giant Jock'e" is the cut on this album; nice percussions, heavy beat, and creepy synths twiddling, screaming, and fading in and out in the background. "Kids n things" is another favored cut on this E.P. Heavy beats and the signature Dj Rush percussion weirdness, the off beat syncopatic rhythm, the track called "Groovy" is definitely that. It's the oddball of the EP, nice little horn stabs in and out of the mix over a bass kick that is everything but four on the floor. Very nice. Dan Physics

BASIC IMPLANT Vol.1 <Touchtone>
Track one is this slow building dark groover (no drum roll buildups), just rising energy in the track as it crawls along building it's intensity with some nice production style- very smooth. Track 2 offers something a little more on the lighter melodic Detroit side, very warm pads and synth sounds. Track three is the cut I like the most on this. Very Dark but not overpowering. Brooding DX synth with nice organic almost alive sounding synth stabs in and out of the mix. Dan Physics

BASIC IMPLANT Vol.2 <Touchtone>
I bought the first one and liked it so much that when I saw this one I gave it a shot and bought it too. 3 trax on this one as well. Track one starts out as a pretty typical upbeat tempo track, all drums which are a little overused in my humble opinion, but it moves into a nice little synth that motivates in the background and really fills the track out. Track two is definitely more experimental in it's gallopey bass beat and weird percussion. It's very electro sounding, in fact you could prolly pull this off in an electro set, but it's a total tour to the floor groove. Track 3 is a chill out tranced groove but in a total techno style. It's reminiscent of the Scan 7 style. This track is definitely more for filler than it is for floor moving though, but it's nice. Dan Physics

KURBEL 8 GhettoBlaster II <Kurbel>
It's the Shit... buy it, nuff said. Seriously though, Richard Bartz is back again with another nice outing. Track a has a nice wobbely old school synth sound with short stabs in the background, reminiscent of the first Ghetto Blaster album on Kurbel.Track 2 is a chillout groover, eerie washing synths that lay balanced between the beats and dead air. This track is nice but it's not the mover.Track 3 is a nice straightforward cut similar to the "Take a Shot" track on Kurbel 7- it grooves with little percussive elements swirling in and around the rest of the mix with another classic old school chicago acid house sample buried in the mix. Track 4 is on a more melodic tip; very nice Detroity style groover, chill with nice washes of warm textured synths- it had a sort of overall underwater feel to it. Honestly, you may not like this record at first listen, but it's one of those records that grow on you. So buy it, it's gonna be a classic like the first Ghetto Blaster. Dan Physics

JEFF MILLS The Steampit EP <Purpose Maker>
Jeff Mills is at it again, and his latest release shows no sign that he's slipping. No titles given, just tracks. The first one on the label side is excellent, very subtle yet powerful. When the bass really drops on this one you can't help but start smiling. The second song starts off with a very housey feel, something Mills seems to be dabbling more into these days, but by the end of the song its developed into some pretty mental techno. On the b side, the first song is your basic bass bin shaker. Big phat bass line and kick drum, not much else going on in this one but who says every song has to be an opus? This one's a keeper. The other song is reminiscent of a lot of detroit, and is rather unremarkable, but the songs on this ep more than make up for it. Now if only Mills would play in the U.S. more than twice a year... Marc Lee

BITWISE OPERATORS Tardy Tracks (Beige Records white label) I received this in the mail, put it on the turntables, and instantly on the first track was sucked in. This record moves. The first track is a power track, nice textured synth with hooky simple production and it chugs along. The first track is my favorite of the four but that's not to take anything away from the other three. Trax two and three are more chill, less banging and more melodic and the fourth is a really nice experimental melodic track. Overall it's a good record with the track of choice being Number one. The street date on this release is not known but it's definitley one to scan the racks at the local record shop for. Beige Records Contact: spd7312@oberlin.edu 314.719.2838 Physics

RECEPT Design Flaw (TekTite Recordings 001 white label) WOW this one comes from Austin Texas. It's a 3 tracker that kicks. The track on A is a weird track, very straightforward floor filler without a solid beat, the beat track slams but it's again staying away form the normal techno formula, very nice. When i was listening to this I was like "wow did this kid join the Basic Channel posse and totally rework their sound into something from the next millenium?". The first track on the flip side is definitely a cut to kick to a crowd, it pumps and has really strong elements to it. The third track is more of a chiller moody track, tech house like a mofo and it's nice. This is definitely a recommended record and is due out soon so look for it. Contact info 512.418.7777 TekTite Recordings Austin TX Physics

HYDROFREAKS Dirty Sync <Nu Futura, US>
Hydrofreaks is young Kliprock and our pal Rob Devs, New Yorkers who have been known for their bangin' techno. "Breakpoint" is the slammer, the sound doesn't change much, and doesn't really have to because the bass and drum patterns make the track progress well. "Dat Body" is repetitive, minimal techno-booty. Kinda tribally but nothing that really stands out. "Get the F*** Up" is odd. The sleeper is "Green Goblins"; listen a couple times and you will like it. All tracks don't really have too many sounds throughout, but they get tweaked occasionally, and rely on the percussion to make it build and change. Bliss

BONE-1 Purple Lemons <Nu Futura>
Hard tech-house, nothing particularly crazy or unique. I do like "Lemon Aid," which is hard, pounding, almost tribal tech-house. Doesn't do too much on its own, but it adds a nice tribally flavor to other techno tracks that might be crying out for just such a thing. The other tracks are produced well enough, they might be your thing if you don't demand your tracks to do too much by themselves. <pezboy>

TITONTON DUVANTE The Arousal EP <Residual Recordings> The two minimal (in a fashion) techno tracks on this release are what do it for me. "Fetish" is just tweaky enough to keep it interesting, but not too freaked-out to make it unplayable. "Lick" is similar. These two tracks aren't minimal in the sense that they don't change much... the pieces are constantly evolving, changing. Minimal, however, in terms of the sounds and the number of layers. A lot of bleepy techno lines, nice jams on the drums. The other two tracks are chiller, more melodic. "Skin on Skin" being the better of the two. <pezboy>

SEMBLANCE FACTOR Sem Fac Duo <State of Mind> The keepers on this are B1 and B2. "Factor of 1" is hard, raw, biting techno, nice synth lines, a bit high and tweaky. "Hit it Off" is my fave. really crazy manic high synth lines on top of really hard nutsy techno rhythms. Really good stuff, I will be spinning this one out real soon. Sure to drive the techno-heads into a frenzy. By the way, Semblance Factor is John Selway. Tight release, check it out. <pezboy>

TRANCE

JAN DRIVER Filter <Zoom 41, UK> This one will get you some looks. If you play either of these two tracks people will think you are going bezerk up there in the booth with the EQ knobs. I hope you can do that naturally if you play this hehe. The original mix is a repetitive hard funky track, very housey, LOTS of EQ tricks and flanging. The mix I got this for was the X-Cabs mix. XCabs are establishing themselves as one of the best progressive trance artists around. Every release is unique, but still sucks you in with it's hypnotic layering. I guess this would be also considered psy-trance. This one is a little more darker than their usual stuff, but still has that energetic, melodic drive they are known for, and is even bouncier than usual. Nice track. bliss

JON THE DENTIST Shindo <Additive, UK> This record has been getting a lot of hype and it's for good reason. Any self-respecting trance dj has probably bought this by now. If you haven't, go get it. The "Jon the Dentist epic mix" is what it says, a 9 minute thrill ride that is one of the best pieces I have heard from Jon in awhile. Builds, changes, and breaks down enough to not bore you. You are rewarded for staying with the track later by a nice piano melody and a short but sweet acid experience. SWEET! The "Dextrous mix" is a builder, not as many ups and downs as the epic mix. Kinda reminds me of "Cyanide" by Hiroshima (aka Baby Doc & the Dentist- 1994?). About 1/2 way in an almost progressive house like melodic breakdown with breaks soothes, then back to the stompin'. The Misjah mix is a nice energetic hard techno/trance, but for some reason it sounded better on a big system (don't they all) and on my tape then it did just messing with at home. Don't pass this one up. bliss

DJ SPEEDY Don't Swallow <Cactus002, US> For those who want a comical record, check out this. The side A tracks both have samples of Thomas Chong, of Cheech and Chong fame, telling us "don't eat acid" and other various lines. The "Don't Swallow (Original Mix)" is the strongest track on here; lots of acid, with hard tribally, funky percussion. It's kinda minimal, and the beats could have been a little more dominant, but the acid and samples make this something you might wanna check out. "Acid Indigestion" is no doubt a minimal acid track, with Chong's "Yo that's good acid" sample coming in and out. It's a short track, but it does it's job. The "LD-25 mix" (feat. Dj Grovar) of Don't Swallow is similar to Higher State of Consciousness with it's building acid line, the distorted, delayed "acccccccccid" sample, a sub-sonic drum and bass pattern, the acid line, yet it comes out sounding like an acid-electro track. If you like trippy, yet funky stuff or you still like that damned Higher State sound check this. "If the Walls Could Talk" tells us what the wall of speakers would be saying if they could actually speak our verbal language, with a minimal slow acid track behind it. bliss

TECHNOGOLD 9 (Technogold) I was eagerly awaiting this since I heard it over the phone, and although it didn't sound the same once I had it, I still liked it a lot. I only have 2 Technogold releases, and I like every track on both records. The "Last Judgement" sounds like a combination of the old Harthouse sound, and of a slowed down UK44 Records release. Thought provoking straight forward trance, moody, and it has a tribal melody overtop of the repeating synth melody and quirky, yet subdued acid line. "Chariot" has a very pretty melody during the second breakdown which is a must-get for a melodic trancer. I wish the acid line in the beginning was around more through the song. This is Tandu & Cores from Noom.bliss

DAVID CRAIG "Numbing the Senses EP" (Telica 6, UK) For awhile, Eve Records was starting to get a little stale. Then their sub-label burst onto the scene and created some fresh energy in hard trance and acid trance. David Craig also released a track on Eve, the hit "Lord of the Universe" (Eve 11- one of the only releases with a name attached). The a side- "The Imagination Runs Wild" is much in the vein of Eve 11, with a sample saying "Nobody is wasting nobody, and that is a miracle". "See What I See" is the favorite on this one, the drums get suppressed and released creating this incredible sound that is sure to get some screams. The sample is goosebump raising, with a girl whispering "I have such sights to show you". This track is what it's all about. "Narcotic Memories" would be a good track for a dj who plays both goa and hard trance in their sets. bliss

DEEPSKY Heaven's Gate/Stargazer (Fragrant, US) This has been getting some SERIOUS playing time from a lot of djs, from progressive trance djs to progressive house djs to traditional trance djs. It has that west desert trance sound; almost psychedelic, very melodic, yet still has the energy. Heaven's Gate shows you the talent of J. Scott G's 303 programming, as he squeezes some intense acid lines in after some incredible melodies send shivers down your spine during the breakdown. Stargazer also has some really spine-tingling melodies as well. Both tracks are great. This is definitely a must-have, and soon to be classic. bliss

OTHER STUFF

SOUNDSCAPE Dubpiate Culture <Satellite Test Pressing> Ah. Speed garage, it's the new sound craze on the dance floors don't cha know? Unfortunately, this has caused a flood of some very very bad releases recently. Looking for speed garage records is like trying to find a needle in a big pile of crap. The speed garage mix on this (the 49 degrees South mix) is other somewhere close to the top of the pile, but it's not a gem. Its got the prerequisite bass, and follows the speed garage formula (beat only intro, beat only outro, w/ 2 breaks, 2 builds in the song). This formula is a little tired, and add to that the fact that the drumline is virtually identical to the last release on satellite. But in its favor, it is kinda bouncy and does kinda make ya wanna shake yo booty. The original is much better tho. A pretty original jungle break and good vocal sample lead up to the first break, where a bad ass evil 303 line kicks in. After the second break some trancey uplifting piano sounds come in. These too can be cheesy if not used right but they seem appropriate here. The builds and then deconstructs itself pretty nicely. Marc Lee

GEARWHORE Passion EP <Astralwerks, US> I usually don't like West Coast techno or Astralwerks releases but when a friend of mine played this one for me I had to run down to my record shop and special order it. A very dj friendly, pumpy, high energy release. Forget the Hatley Mix and head straight to the Bassland mix on the a side. Big and bassy and a good dose of 303 madness for all you acid freaks. Both the songs on the b side are keepers too. The vis oulja mix has an eerie trance feel to it, with some tribal vocals thrown in. Usually vocals like this come off well, a little high on the cheese factor, but they're a nice touch here and don't distract from the rest of the song. The Dub mix is basically a live jam, and promoters listen up: it's some of the best live technouse I've ever heard. I had the pleasure of seeing a gearwhore live PA, and it was live, a couple years back and it was one of the best I've ever heard (right up there with Barada). Please book this guy more often. Marc Lee

FREAKY CHAKRA Year 2000 <Astralwerks, US> Freaky's first solo release in over two years is, well, rather freaky. A prelude to his soon to be released LP, Black Light Fantasy. Four demented, deep house injected tech-house tunes. Interestingly moody, groovy and tweaky. bliss

LABEL SPOTLIGHT>>>

With this new feature we are trying to spotlight labels on the rise. It just so happens that Lakota recently sent us their whole catalog (minus #4), and we were so impressed we made them our first featured label.

TIMO MAAS & DIGITAL CITY Achtung! <Lakota001, UK> Lakota labeled this "epic hard house". Well I guess I could see that. I was kind of thinking Lakota was basically just a progressive house label, and I thought I would be passing all of these on to Brian S. to review. But their sound is quite morphic, crossing a couple style's borders. The main mix has the housey shuffle, the sound is basically epic-y progressive trance, and the acid line adds a harder edge to it. The Area7 is in the progressive house realm; spacy and repetitious at times, but still in that mold. Solid first release. bliss

STARECASE FirstFloorDeadlock <Lakota002, UK> A wonderful blend of breakbeat and trance. Those into the more progressive tip will like the "1st Floor Yale Lock" side- very drifting melodic breakbeat.. an acid line comes in later to accent, and the chords swirl around sucking you up into them. Think melodic trance with breakbeat instead of straight 4/4. Pretty. The title side starts off with a funkier breakbeat that is somewhat more the afterdion gutter then in the other version. Then the melodies creep in, a tweaky mysterious voice sample follows, it turns into a few measures of jungle, then the 4/4's kick in and turn it into a progressive trance track. Deep and emotional. bliss

MADD DOGS AND ENGLSHMEN <Lakota003, UK> This is an incredible progressive/funky breaks track with energetic acid lines and screaming synths. A definite floor SLAMMER, guaranteed to make the place jump. This track could be named the wakeup call! Brian Stillwater

MAJOR NORTH Annihilate <Lakota005, UK> See, this is why I love Lakota. They aren't sticking to one sound, and as a result keep us on our toes. I may have skipped over this in the store if I actually had to buy it and bwas used to them just putting out one style. The main mix rocks. It's kinda minimal and building for most of it. Very acidy analogue, kinda bare bones as it builds- just the acid loop and the creepy voice saying "annihilating rhythm" (you've heard it before). After the "breakdown" all hell breaks loose for a bit. Rave music bitch! I tried mixing a couple other records with this, bringing them in and out using this record as a tool, and it worked with every one I tried. The Timo Maas mix is hard house, with a teasing acid line that never quite comes all the way into focus, and a detroit tech-house synth sweep. Cool if you are into that sound, it's nothing groundbreaking. It says "playing this record will guarantee an improved sex life and you will be the envy of your friends. Trust me, I'm a doctor." As we speak I have NO friends and I was just dumped for a lesbian. Hmm.. Can i sue for false advertisement? bliss

AREA 7/HYDRO Unknown Territory <Lakota006, UK> This record showed up in the mail one day quite warped, but with the help of a hair dryer and some encyclopedias was made quite playable. Lakota has kept up their reputation for excellence on every release, but this one i must say takes the cake. Both tracks have energetic driving rhythms, smooth synth lines, and a little breakiness here and there, and are set off with enlightening vocal grabs. The Area 7 side is slightly more chill, while the Hydro side hits you a little harder making this record a complete 10/10. Brian Stillwater

plastic progression

by dj Brian Stillwater

This new section will cover the news and reviews in the world of Progressive House and Progressive Trance.

SUNDANCE <React, UK> This record makes it on the top of my chart for a reason. Beautifully constructed and totally uplifting, this is one of those records that will stay in my flight box for a LONG time. With charging pianos and soothing synth pads that seem to almost lift you off the dance floor, this track is definitely a progressive anthem for 1997.

ZIETGIEST Experiments in Electronics <Stress> Well first off, before I say anything let me say "It's Stress." Of course another brilliant release by one of the leading forces in the Progressive world. This is a triple pack with six excellent tracks all slightly on the darkside, with the highlight being "Diddley Squat". Brothers in Rhythm presenting: "Gloat". This is the Bros. latest anthem since their interpretation of "Carelut" by Horse. Intense force throughout the entire composition with vocals emotional enough to bring tears.Gorgeous.

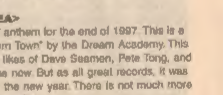
BRIAN STILLWATER & JASON PATRICK Progress #1 <Progress> Ok a little self promotion I know but, Hey I'm not going to try to review my own record, so look in the regular record reviews for the scoop on the first release from Baltimore's latest Progressive label due to hit stores right after this year's Winter Music Conference.

JDS Nine Ways <ffrr> A slamming track that helps bridge the gap between breaks and prog. house. This tracks starts out with a wicked breakbeat and then drops out of nowhere to give you what everybody wants, "Yes you guessed it...a 303". Wild acid with a pumping 4/4 beat."Bringgin' da' Ruckous."

SEAT FOUNDATION Foundations 2 <Skinnymalinky> Another one of my favorites- the Seat Foundation. This is the follow up to their 1995 release of "Foundations". This has the same feel as the original, but at the same time shows the progress throughout the years. "A memory revisited". Flying pianos, synth choirs and rocking basslines. Another anthem from the Foundation.

DARIO Sunchyme <WEA> Definitely the "Hands in the air" anthem for the end of 1997. This is a remake of the "Life in a Northern Town" by the Dream Academy. This record has been played by the likes of Dave Seamen, Pete Tong, and Nick Warren for quite some time now. But as all great records, it was just released to stores around the new year. There is not much more to say about this record than Beautiful.

for promotional review for Plastic Progression please mail to:
Brian Stillwater
712 Margo Rd.
Baltimore MD, 21222 USA
http://www.skylab05.com/pages/dj_pages/stillwater.htm



Brian Stillwater looking for endorsements

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drum 'n bass

welcome to the impossible

What's up everyone? For months before this idea began, months and months and months, I told Jamie he needed to devote pages to a drum and bass section. He whined and whined and said "no no no, we dont "do" drum and bass". Now I have won, we now "do" drum and bass and I am keeping it all in check from now on. Every month, I'm going to be bringing everyone some wikked interviews with some of the true players in drum and bass in the UK and better yet this section is going to keep a tight focus on anyone and everyone state-side. As a testiment to this, the first interview is coming straight from Boston with Timestretch. I've got Micky Finn lined up, and a number of the sisters top drum and bass dja, so watch out.

2Tuff are my partners- scene reports, top10's, photos anything they cancome up with. So for everyone that was looking for this, well here it is.

Also, I'll always accept readers work. Tapes, editorials, scene reports, suggestions, photos, party reviews... you got it? Then send it to me. Look for my email address in the beginning of the mag. Please I'll accept almost anything, just dont send me bullshit like "yo I'm a jungle dj and check it kid you gotta represent dis shit" or like "yo kid why you ain't got no reviews of my boy dj Rokhard, or dis fatty party we had last week?" Just, please, come correct, email me, tell me what you got or what you want to see and I'll hook it up. Dont have email? Then leave a message on Bliss' voice mail, (410)347.1402. But I'd like to see scene reports and everything else coming in, because 2Tuff and me, we can't do all of it.....peace, hope you enjoy it.... kenya

Timestretch

Ian just give me a run down of your background and everything for those out there who don't know.

I've been spinning drum n bass since 94.. my first big break was being booked at "Selector" in Richmond in jan 95 (big up Method One) and things started rolling from there.. I've also been a resident at Boston's weekly night "Sessionz" (used to be "Jungle Roots") since the start of the night over 2 years ago.. i started producing about 2 years ago but only recently have i done anything I've been happy enough with to release.. I've also just started a label "Advance Recordings", the first release should be out sometime in late March.. dj Clarky (Metalheadz, London) is playing one of the tunes "Template" on dub which is a big help to us (big up Clarky)

In you opinion, run down the US drum n bass scene, what you think is good and what you think isn't so good. How do you feel about our scene compared to the scene in the UK? And what do you think makes the biggest difference, the djs and producers here who are giving kids what they want or the kids for never really wanting or accepting too much progress?

The US drum n bass scene is doing much better than in the past, however i think we need more co-operation and less competition to really get anywhere.. Everyone seems to be concerned with their own crew which obviously makes sense but at the same time, linking up with other groups of people around the country leads to the sharing of ideas and resources which is the key to increasing the scene as a whole.. i dont see anything wrong with djs and producers giving kids what they want, i think the problem is when a dj plays 100% to the crowd and doesnt play any records outside their opinion of what people want to hear.. the only way for new sounds to get accepted is for people to keep pushing them.. there's room in the scene (in England at least and eventually in the US) for people who play crowd pleasers and for people who push the envelope a little bit.. you can't please everyone in the room as a dj but you can drop a couple of anthems and a couple of never before heard tunes and there's something for everyone.

Mickey Finn at Buzz this last weekend was total shit. Anyone who knew anything knew he was either up there in the booth the whole time laughing or he just didnt respect the DC scene at all. On the other hand every supposed fan of drum 'n bass was eating it up all night. What is it with America and watered down jump up that drives kids crazy? Is the motivation for change and forward progress within America's drum and bass scene the responsibility of the fans or of the dja and producers?

Bouncy tunes with hip hop samples and big buildups are obviously going to appeal to people who haven't heard much, if any, drum 'n bass before because its so accessible.. I'd say the motivation for change lies strictly in the hands of the djs and producers.. As people hear more and more drum n bass they're going to get more into the newer sounds once they've had enough of the older styles... it all depends WHY people are coming to hear drum n bass; if it's just to dance they don't care what any of the tunes you're playing are or how many dubs you have but if they're a dis hard drum n bass fan they're going to want to hear new stuff they haven't heard 100,000 times.. As i said before, you can't play to everyone in the crowd..

Do you think our scene here has the longevity it needs to be a considerable force in American music for decades to come, or do you think that for the most part the wide stream acceptance of drum and bass here is just a part of the popularity of 'rave' and the popularity of all "electronica" right now?

I think the mainstream acceptance of drum n bass in the US is definitely a fad.. In London the mainstream music press has latched on to speed garage and aren't going on and on about drum 'n bass like they used to.. I don't think it really matters though, once enough people hear and get into drum n bass for it to have it's own scene (like the dancehall reggae scene does in the states) it really won't matter what the mainstream is doing or not....

And to create a staying support of American drum and bass do you think that the US needs to continue to idolize the UK and all the founding producers and dja, or is it time America stepped up and did things our way?

I think the UK is leading and has always led the way in drum n bass.. I think idolizing is a bad word..) would say that what the US scene needs is a lot of different camps of producers and labels who trade tunes and remixes. The UK is starting to take some of the US producers seriously, they're recognising there are people here who know the score drum n bass wise.. I'd say America needs to step up but to use the current state of the drum n bass scene in the UK (for example, all those new jazzy tunes Fabs and Rider are caning on plate) as a template for where we should be going..

Lastly, within this scene here, in the states, what do you want to see happen with the fans, the dja and the producers? Also, what are you doing, what are your plans and goals for the future?

I'd like to see each large city have a strong weekly night, it's own group of dja, and it's own producers and label.. Then these individual scenes can link up and work together as one large us drum n bass scene... Plans and goals.. keep the label going as long as financially possible.. keep releasing singles and possibly if things take off an album or cd..

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Coming Soon
ADVREC 002 A. Timestretch feat. Steve Hinchey - "Boston" AA. Code of Silence - "Kollaps"

FROM THE 2TUFF CAMP

1997 was a good year for the drum & bass scene in the DC area. It might not have been the most ground breaking or exciting year, but it was a very solid year with solid growth and development within the scene. It is after a year like '97 that we all realize that not only is this music here to stay, but so is the local scene that supports and enjoys it!! And there are many more people that are listening to drum & bass as well, people of all backgrounds and experiences. The scene that started as an offshoot from the rave scene is developing into its own full fledged, independent scene that is comprised of all different types of people, each making their own impact!!

It now seems that every major DJ or Artist that tours the states is required to make a stop in DC. This is just what we wanted, as there hasn't been anybody that hasn't played in DC this past year, from Grooverider to Doc Scott to Bukem, Rob Playford, Dom, Randall, GQ, JJ Frost, SS, Goldie, ED Rush, Matrix, well you name em, they played in DC!! Buzz is able to book a lot of these tours thanks to the large budget they operate with, the Buzz Crew deserves some credit for bringing all this big talent through the Capital Ballroom. There have been other weekly parties and one off's around town as well that have booked some great talent. And the 2 Tuff Crew threw a couple of events that were part of the Moving Shadow USA Tours that they coordinated! It was great to have Rob Playford and the rest of the Moving Shadow crew witness the strength of the DC scene!!

In addition to this, there were several other developments as well. Namely, OVERLOAD has permanently relocated to DC from Boston. Overload is right up there with Dieselboy and AK1200 as one of the States' most original jungle/breakbeat selectors. It is a huge help to the DC Scene to have this original soldier join the fight! Respect to the Overload!! '97 also saw the rise of DC's next drum & bass outfit, The Step Syndicate. Primarily functioning as a promotion crew for the time being with their website, the TSS has gotten more and more gigs and are set to make a few waves on the scene in the years to come! They are a welcomed addition to the scene, as we always need more heads that know the deal! Be on the lookout for DJ Freefall and The Step Syndicate!

2 Tuff has successfully launched its own clubnight as well, starting at the end of the summer and going on strong now. URBAN SPACE is DC's premier drum&bass party and takes place every monday night at the Crow Bar. It features resident DJ's SLANT, OVERLOAD, STRESS, SPECTRUM, MC MECHA & MC NES all for a very low price of only 3 bucks!! Urban Space is a great place to hear the sounds of the future while chilling out and having a few drinks.. 2 Tuff held a packed Urban Space night as its holiday party with Dieselboy and Karl K that was off the hook! Also note that DJ Spectrum was the winner of 2Tuff's first annual drum&bass DJ contest that was started over the summer!! There will be another contest this year, so get your tapes in!!

And finally the DC & Baltimore d&b scene is now well represented on the internet as well!! Alex Kidd's "Down Since Birth" pages coming out of Baltimore are a great site for the B-more Massive. And 2 Tuff launched its website in '97 as well, be sure to check it out [http://isomail.bsd.com/2tuff] as well as the top notch site run by The Step Syndicate (http://www.nicom.com/~edmund/tss). Check all of these sites to keep updated on whats happening in the area and get some exclusive audio and video files of the players in the scene!!

As you can see it has been a busy and productive year for us here in DC and Baltimore. And the best thing is that 1998 is shaping up as an even better year already! There are some huge events that are about to happen and some real exciting parties and DJ's that will be touching down as well!! The thing to remember is that we all need to keep it real on a daily basis, and always support our local, underground scene! Respect goes out to each and everyone of you that has helped make this happen for all of us! Stay Strong!!
2 Tuff Andy
01/29/98

Robbie8 Dubplate Selection.....

KINGSIZE - Stylin'/Tactics (FLIGHT Recordings UK)
The first release on Kingsize's own Flight Recordings is one to watch. "Stylin'" rocks the place jump up style with wicked analog bass and slammin' beats. "Tactics" rolls it out with a live electric bass and some tak bizzitess that slowly builds from the long intro into a funky stormer. Definitely a label to watch.

KINGSIZE - Eradicate/Software (Critical Tactics UK)
The inaguaral release on this label features "Eradicate", a nasty nasty hard tune with gritty bass and pounding steppy beats, and "Software", which starts off with a nice piano sample before droppin' into a jumpy funky b-line and tekky beats.

KINGSIZE - War Gamez/Surge (Running Records UK)
Both of these tracks being caned on plate by the likes of Brockie, Mickey Finn and Nickey Blackmarket for sometime now, "War Gamez" keeps it moody but bouncy with samples from the movie of the same name. "Surge" is a tekky roller, bridging the gap between Tekky and jump up, with some wikked distorted acid sounds.

SPLASH - Babylon(86' relick) (Juice UK)
Well everyone should know how big of a tune this was when it was out originally, and the 98' revival is just as huge. Coming with the upfront beats and up to date sounds for this remix, this one is destined to be a anthem yet again, got the wicked dark moody beats ala the Juice crew. Watchout for this one!

UNDERCOVER AGENT - Oh Gosh(Mampi Swift rmx) (Juice UK)
The one like Swift is on a roll, after three wicked releases on Charge, he gets the remix work for Juice. And he brings the classic "Oh Gosh" back to life with his trademark production. Those trademark huge stepping beats and low low analouge bass, this one is not to be missed.

C PLUS - Flex the Flair (DDT recordings UK)
This one is from a producer who wants to stay unnamed at the moment. Coming with full on timestretched sample "To be the man, You have to beat the man!" and hard 2step beats, on the dark jumpy tip. Set to be released in a few months with a dark rolling remix on the flip. Going to be HUGE!

SHOOTER & ILL WILL Throw Your Hands Up /DB & ILL WILL Hello (Phonte) Definitely one of the best stateside releases I've heard to date! "Throw Your Hands Up" is a great jump-up tune with some nice hip hop loops that break out into a longer rap. The track has an interesting upright bass sound to it that just bounces like rubber! "Hello" is a beautiful chill track that tugs at the heartstrings with its deep talking bass... but suddenly the bass kicks in and turns the track a bit icy. Definitely one of the best chill tracks I've heard lately. Big up the Breakbeat Science massive! Dice

SOULSLINGER Diana /DJ WALLY Theresa (Jungle Sky)
A very solid jump-up record here. On the Mother Theresa side, DJ Wally gives you nothing but the best in hip-hop fused with jungle, with a wicked bassline to boot. A very complex arrangement of noises, and a great track. On the Princess Diana side, Soulslinger surprised me with a really good tune, sampling loops from Dan Punk's "Da Funk"... after the breakdown, he does some kills on the trebles & basses that I don't really dig much, but overall he lays down a very solid track with a nice dub flavour to it. Looks like the stateside producers are starting to make their mark! Dice

TAPE REVIEWS:
LION Forever (Jungle Nut Prod., NJ)
This is the business for all the kids looking a for a good jump up tape, with some of what are sure to be last year's classics. Stuff like "Emperor Selassie I" and solid as ever, Tribe of Issachar "Tribal Natty". There is definitely some hot licks on this one. Lion drops into the mixes fearless, and only once or twice was there any real question as to the mixing skills. But the joints are hype and the mixing is right 95% of the time- definitely a good, rockin' tape. Sure to be a crowd pleaser at a party also for all jump-up fans. CONTACT: 201-354-4074 -kenya

happy happy joy joy happyhardcore bitch

Ciao everyone. I've been out of the country for almost 4 months, thus, I'm sorry that these reviews are not as up to date as they should be. However, my cohort, Nosh, told me that not many great tunes have come out lately, so I've picked some records I like that should still be available (in fact I know they are because I just checked out my friend's order sheets the other night). I haven't been back long enough to see all the flyers that are out, but by the looks of it, it seems that no East Coast New Year's party bothered to book a happy hardcore dj (so go and bitch at your promoters you happy ravers).

On another note a new state-side distributor opened up with a very nice selection of happy hardcore. It's name: Magestic. Any of your local record stores should have no problem in getting shipments from them. The only problem is that: A) you have to order at least $100-150 (I'm not sure of the exact amount) of records, and B) the shipping is around $15 by ground and $25 by air (another way is really a good deal). Your best bet is to get your local record store owner (who should have a fax machine) to fax them at: (213)651-0465 and get a complete list of their stock or just call them at: (213)651-0275 and then order $150 dollars worth of all those Force & Styles tracks you never got ahold of. You're not going to be able to hear the tunes over the phone first (like with Nocturnal), but it is by far the most direct way of getting happy hardcore.

By the way, thanks to everyone who mailed me (or Nosh) about the first page, there's nothing more valuable than hearing your support, suggestions, or your encouragement. Keep the comments coming! noshphex@hardcoreprodigy.com dcypol@hotmail.com
Peace

DNA, BREEZE & MUNCHIE Insanity/Your Love Hits Me (rmx) <Essential Platinum> This is one of those singles that both tracks are sooo good it makes it hard to pick a favorite. Both have that anthem sound which Essential Platinum has been capitalizing on lately (too bad neither Hixxy or Dougal have been writing the tunes though). Highlights on "Insanity" include a great piano build with high pitched and high energy vocals. Also this gated p-p-p-p-pow pow sample adds some nice punches. On the flip side the remix of "Your Love Hit Me (like Thunder)" really demolishes the original version. The synth lines are dense but not over bearing and the original vocals (which rocked before) still sound great. Dcypol

HARDCORE HEAVEN Vol. 1 <Heaven Music Limited>
'm not the biggest fan of compilations simply because when you press three tracks on one side of a record the quality of the sound is a bit lowered. But really, as long as you leave some room to crank up the old gain knob, who on the dancefloor ever notices anyways? Hardcore Heaven has most of the recently released anthems you might have missed and two tracks that are still on dub plates. The shiners include: Juicey Cuts Vol 5 Go Mental's "You've Had It", Force & Styles "Pretty Green Eyes" etc etc. The only problem is that if you buy it because you never got that Dj Ham "On My Own" remix when it came out you still miss out on the kickin "Samplemania" remix that was on the b side to the 12". Regardless, you pick up 18 tracks for $25-30, which saves us Djs who buy imports quite a few bucks! Dcypol

ILLOGIK & DNA Kick Your Legs in the Air/Hold Your Head Up High <Essential Platinum> If you've seen any happy hardcore Djs play recently, it's almost a givin' that they dropped this anthem. It might be played out (like the poor ol' rainbow song) and it might follow the typical Happy UK Hardcore formula a little too closely, but I don't care. girls like it so I'm reviewing it. It has a chest pounding bassline a great piano loop and chicks singing "I'll Set You Freeeeese" thoughout. "Hold Your Head, " does not really come close in play value, in fact it's downright cheesy. But it's not cheesey to the point where your friends tell you to take off your shirt, and it does well as a song that just keeps the vibe flowin' and gives the dancers a break from all the the insane build-ups like those on the other side. Dcypol

DJ TWIST & FRIENDLY We Like Ra-n/mayhem <Funky Breaks International> Both these tracks are great revibes of that old school sound but at the proper bpm rate and kick drum applied making them easy to play with the current releases. Since both sound similar, this 12" will get reviewed in general. The synth and piano lines follow a more 1994 type happy hardcore sound along with the few break-beat loops thrown in. But the pounding bass really sends these two slammin' through the speakers (to the point where I have to EQ the bass down before I mix one in). It definitely stands out amongst the tracks released in '97 so give it a listen when you come across it. Dcypol

DJ BREEZE
(Essential Platinum, UK)
1 Breeze - Jump a Little Higher (Infinity)
2 Dj & Devotion - Love & Devotion (rmx) (Quosh)
3 Kaos & Huxley - Jump to This (rmx) (Go Mental)
4 E-Logic & DNA - Bridge Over Troubled Water (Infinity)
5 Jonny Go Mental - I Can Feel It (Ravin Mad)
6 Bangi - Shootin Star (Next Generation)
7 Dougal - Complete Perfection (Essential Platinum)
8 Demo Magic Touch (Vital Element)
9 Digital Manoevres Hyperspace (Universal)
10 Slam & Heitx - Acid Break (Stompin Choons)

NOAMPHEX Top Ten of 1997
(Muggerbutcher, TX Hardcorps, THUGS, Activated)
1 Brisk & Trixxy - Together (Slammin' Vinyl)
2 Stompy Come On (Hectic)
3 Bang Cloudy Daze (Next Generation)
4 Triple J Follow the Sun
5 Vinylgroover Day by Day (Slammin Vinyl)
6 Vinylgroover - Guardian Angel (World of Obsession)
7 Heitx - Heilxia (Stompin Choons)
8 Sy&Unknown Devotion (Quosh)
9 DJ Fade w/ Martina I Feal You (Fused Up Records)
10 DNA & Breeze Kick Your Legs (Essential Platinum)

D.CYPOL's TOP 10 1997 STOMPERS
1 DNA, Breeze & Munchie - Your Love Hits Me (97 rmx) (Essential Platinum)
2 Brisk & Trixxy - Together (Slammin' Vinyl)
3 Billy Bunter vs. DJ Sy - Brand New Concept (G.B.T.)
4 Seduction - Samplemania (Force & Styles rmx) (Impact)
5 Stu & UFD - Rosin 8 (G.B.T.)
6 Illogik & DNA - Kick Your Legs in the Air (Essential Platinum)
7 Force & Styles - Apollo13 (pt.11) (UK Dance)
8 Go Mental - You've Had It (A Label Called Happiness)
9 Dj Ham - UR Everything (Stompin' Choonz)
10 DNA & Breeze - Driving Me Crazy (Infinity)

cd reviews

KIRLIAN Pleasure Yourself (DiskoB)
Sporting a CD cover that looks a lot like a Camel cigarettes ad, and a fake magazine insert ("Hollis Times") showing off Abe Duque's life and friends and lots of naked strippers, it is obvious that the CD itself is going to be kooky. Kooky could be an adjective to describe the music, or maybe abstrakt techno. It's quite silly at times, serious at others. Kind of like Abe: the music tries to tell you, it's OK to let loose once in awhile. After settling into a more serious groove in the middle "Dysonsphere (An example of a dumb way to end an album)" (he named it that) brings back the silliness, and prepares you for the endorsements in which he convinced many (in)famous techno DJs and producers to leave answering machine messages saying who they are and that they pleasure themselves. Hilarious! The toons themselves are interesting an unique. bliss

PLASTIKMAN Consumed (Novamute)
Now you wouldn't be expecting anything other than minimalism from the master of it, now would you? 11 tracks at a little over 73 minutes and you will hate them all if you don't like music that takes awhile to develop, it it does much at all. Yes, this isn't for everyone. But even the diehard Richie Hawtin fans will be surprised with Consumed. Some of the tracks are melodic and served up in the very repetitive minimal style that it is, it's basically ambient. The tracks aren't named, in fact the packaging is as minimal as the music. The case is a slim black folded cardboard sleeve with a single vertical rectangle on the cover, similar to a Nine Inch Nails cover. It appears to be an ordinary rectangle at first glance, but upon further inspection you will see it has a purplish tint to it, almost a holographic effect. Deep, dark, smooth, mysterious, forboding. all could describe the music as well. bliss

LOS ANGELES: CRITICAL MASS various artists (Mindspore, US) This one kinda grew on me. Thinking the Mindspore sound was predominantly ambient, I was thrown for a loop when I first checked it out. The sound is more chill, lots of "trip-pop" ambient-jungle, and soulful breaks. "Quay Czar"by Dove & Mr. Soon is the opening track, and it lets you know right away that this CD is quality: drifting, powerful trip-hop that would make a nice movie soundtrack. Trinity's "Lost Cities" you could hear on the radio late at night, chill breaky jungle that reminds me of a sedated Inner City Life. lots of vocals. Aiderbaran's "Europe Epaulard" reminds me of a The The song. "Jangle" by Twist Top kinda reminds me of that Sigue Sigue Sputnik song in Ferris Bueller's Day Off when he was running to get home before his parents did. A lot of these tracks remind me of something or other but are still original enough. I would think people who like the fringe electronica/pop stuff will like this. I usually hate that stuff, but like I said this grew on me. My favs were "Quay Czar" and Oversoul7's "I Sing Loud". trip-hop I can DEFINITELY hear on the radio. It has that commercial sound you could hear being played to death, but I dug it anyways. It's gotta be this particular chick's voice. I must be sick. bliss

THE RHYTHM CHAMBER mixed by Stryke <Adrenalin, UB> Blah. I just don't get excited from this stuff. The beginning is ok, kinda hard house, gets a little tribal with DJ Scott "y (How Deep is Your Love)" but after that it just bores me till the end with the exception of Brainvibe II "It's Hot" - really don't mean to diss Stryke because he's a nice guy and all, but this music is just plain. These are the commercial hits of the acid trance scene, guess you could say. most tracks are licensed from Upbeat Records. The mixing is "ok", a lot of tracks played till the end, and I caught one or two fade-ins. I know these guys can do better than this. bliss

ELECTROPHUNK TWO mixed by DJ Sharpe <Adrenalin, US> This release by Adrenalin is better than their other recent releases. As the name suites it is electro-funk: very tweaky and mental at that. I detected no vocals except a few Kraftwerk ish samples (Ude-tone "Moondusted"). The mixing was very progressive and smooth, good programming. Bass-heavy, hypnotic and aurally pleasing. this CD was a treat. The sonic texture to the tracks was very low (tone-wise) but I can't recall hearing the same "sound" more than once. Of course I would rather go for faster-paced music but this was good. bliss

GERT WILDEN & ORCHESTRA Schoolgirl Report <Crippled Dick Hot Wax> Oh my god this is the funniest thing I have ever seen! Well not really. I think this was sent to me as a joke by my pal Lynn Hasty at Green Galactic, but it's getting reviewed anyway. Suffice to say, it you dig German porn film music from 1968-72, then here is your late christmas present. But hey, it has songs called "Ecstacy Blues" and "Ecstacy Dance" so maybe you ravers will love it. I'm all about the insert and CD covers too, very sexy. And you can't name a record label a better name than Crippled Dick Hot Wax. bliss

SPIRITUAL VIBES various artists <Hypnotic, US> A decent sampler of some of Hypnotic's roster, and a few other surprises thrown in (some good, some bad). It begins with the Darren Price remix of "Born Slippy" that Carl Cox had on FACT2. I hated Transmutator's song, it sounds like Block Rockin' Beats which is one "electronica" song that makes me wanna kill people and not in a good way like say hardcore does. The Wink mix of Psychosonic's "Unlearn" is actually a nice acid house piece, surprisingly enough. Skip 808 State (was I just actually dumb years ago when I thought they were good?) They musta cut the System 7 song right from the album because it has the beginning of the next track (the album had some continuous mixes). Rabbit in the Moon's "East" is on this, the original, not the remix that was more popular. What is with the last track though??? It sounds like Menudo doing the Macarena. bliss

TERRY FRANCIS Architecture <Pagan, US> I am going to be hucked with by some people for giving a house CD a good review. Oh well hehe. Terry was voted "Best New DJ" by Muzik Magazine, and Mixmag UK called him one of the heroes of 1997. So, I guess I am not the only one who will like it. It's house- sometimes tech-house, sometimes vocal. NEVER booty (when is that shit gonna go away anyways), but it flows well. House of 909 is the gem here, with "Shakedown". Very soothing emotional house. It seems all the really emotional stuff is very simple- a few synth lines, a basic beat, and some little sounds here and there, and Majicki! The mixing is flawless. There is a few tracks like that on here and at the end of the CD I realized that I was taken away by it. Terry's coming on tour in the US soon so be sure to check him out. bliss

ESSENTIAL TRANCE mixed by Noel Sanger <Street Beat> This CD would be better called essential "progressive" trance. The CD overall is very good, with classics such as Taylor "Anomoly" and Fade "Heaven to Heaven". A nice journey through the world of progressive house/trance with smooth mixing and intelligent track selection. this mixed compilation is a truly educational and enjoyable experience. Brian

HEADRILLAZ Cold Harbour Rocks <Pussy Feet> Okay okay, yet ready for the big beat selection. All kids, all crew, hold tight. Well they come off strong, not that beat beat never comes off strong and loud and thrashy, but they come off decent. I like this crew more than like the Chemical Brothers and the other 2 hundred million big beat producers and crews. I'm not sure what it is, it's a little more. hmm. unheard of and a little more varied. If you buy this album, you're not just buying 12 big beat songs at 130 bpm with some guitar lines and some dumb samples and a total overkill attempt at something creative and energetic. You actually get some variation in their work, and a pretty decent artistic attempt with a lot of energy dispersed between tracks. 9 tracks going from 155bpm to 85bpm, songs you'll recognize and songs you wont. Even I have really begun to like a few of the down beat songs. A decent buy, if you're into breaks and the new big beat thing-a-majig. Kenya

SHANTEL Auto Jumps and Remixes <Shadow> Forget that this guy's chosen alias is "Shantel". Forget that

(continued on p.25)

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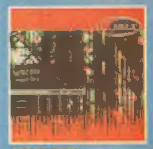

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www.bmlentertainment.com

this guy's photo looks like some kind of "John Tesh emotional hero of music" propaganda photo. Remember that this is Shadow Records. 10 tracks of the most moving, deep, suddenly sublime, suddenly haunting and unforgettable acid jazz and "triphop" in the better sense of the definition. No scratches and world's most overused hiphop loops. Lots of wicked strings and female vocals, over beats that move you without any distraction to the progression of vocals, strings and emotions. A definite buy for the fans of Shadow Records, Ninja Tunes, good ganja and even better music that you wont hear on MTV's AMP. -kenya

JOINT VENTURES various artists <Shadow Electronica> One of Shadow Records' fine releases on its newest sub-label, Shadow-Electronica. This is an idea that has been needing to happen for quite some while. Joint Ventures, the collaboration of some of the finest Shadow Records members. Tracks created together by people like Funky Porcini and Cujo. Digidub and Resonator and so on and so forth. This album is for the true fans. It's one of those wishes you hardly ever see come to life, "I wonder what would happen if Richie Hawtin worked with Frankie Bones?". Well not that extreme, but you understand, dammit. It's a good album, 12 tracks, all deep, all moving. This album definitely will not bore you no matter how much acid jazz - libient - triphop you listen to. Buy me. -kenya

CUT CHEMIST MEETS SHORTKUT Live at Future Primitive SoundSession This is a CD I bought for myself. I saw this on the Pulse-Soniq sheets when I was doing an order in January. Who could resist a title like that? Not to mention they're on 5 tables and it's LIVE! This CD is sick; 70 minutes of raw beats and breaks with two if the tiest turntable masters working off of each other and totally wrecking shop. It's my favorite CD right now. A moments when things get too wild you can even hear the crowd screaming, which is picked up by the needles on the 12's. Holy crowd reaction, kids. They rock some abstract beats and some familiar joints. All in all this CD keeps you rocking non-stop. Although it seems like something you need to own for other reasons also- like a living history book, an emersive case study on turntablism and San Fran's hiphop scene. For whatever reasons, buy it. -kenya

SMART BEATS Volume 1 <Brooklyn Music Limited> I never really like drum and bass compilation CDs. They never seem to accurately gauge what's going on music wise. This CD isn't really bad at all. A few of the tracks don't seem to move in any direction, but none of the tracks (minus maybe one) are sleepers. There are a couple of Odi tracks on here also. The weirdest thing about this CD, well what struck me as weird, is that it seemed very retro. Not retro like 70's funk retro, but like '95 drum and bass retro— a lot of the rolling basslines in their natural undistorted or warped state, no hoovers, and lots of typical break patterns from awhile back. I mean this isn't a bad thing, it's a nice break. But just dont come to this CD expecting the latest in sounds typical of Roni Size or AndyC. -kenya

FUTIQUE Paging Mr. So-and-So <Shadow Electronica> These guys make a good team. Savvas Ysatis and Taylor Deupree (also with Unit Park) have teamed up before, as SETI. It's hard to imagine how they could have made this release any better. The name is clever. The music is clever as well, skirting many musical genres without a chance of being pigeonholed into any one. It is definitely downtempo, but that's about the only label you can attach. Elements of techno, trip-hop, abstrakt. Sometimes experimental, sometimes playful, sometimes drifting. Each song is perfect, nothing extraneous. The only thing about this i would change would be to put more songs on. 9 tracks in all, but I didn't want it to end. bliss

FRANKIE BONES "Factory 101" <X-Sight Records> Mixed, only one track by Frankie on here. Hard, raw tech-house, also some groovier stuff. Spun well, nice flow. A few off of Clashback, Communique, etc. Worth purchasing, especially if you're a Frankie Bones fan... This is definitely the sound I associate with him. <pezboy>

TERRY LEE BROWN JR. "Chocolate Chords - Dark and Sweet" <Plastic City> As I'm writing this I am throbbing. Both from this fucking incredible CD, and from the endorphins that are gushing through my body from having not ten minutes ago stretched the hole in my ear from 8 to 4 gauge... Yowzas! The CD is groovy, melodic tech-house of the best sort. Buy this CD, straight up - it is the shit. Not mixed, but the tracks flow very nicely, and stand up by themselves. Pezboy is going to be buying some Terry Lee Brown on vinyl in the near future, to be sure. <pezboy>

SAVVAS YSATIS and TAYLOR DEUPREE "Architettura Vol. 1: Tower of Winds" <Calpirinha> Light, atmospheric, often quite minimal ambient soundscapes, inspired by Yokohama, Japan's Tower of Winds, a 21-meter tower that creates its own light show every night. As for the CD, it's quality stuff: techno-heads are often closet ambient-philes, I've found, and their work in that realm is usually quite satisfying. This CD is no exception. Creates a great mood without being too overwhelming. On the enjoyable side of experimental. <pezboy>

DEUTSCHER FUNK various artists <Calpirinha> A nice compilation of German "electronica." Don't let that label scare you away, though; it's mostly what I'd call "intelligent breakbeats," "post-dub," maybe even "new-wave electro." Loungey hang-out music, droning in all the right ways, very well produced. Artists include Nonplaces Urban Field, Mso II, Mouse on Mars, the Bionaut, etc. Definitely give it a shot. <pezboy>

PROCESS various artists <Calpirinha> Calpirinha seems to be all about these tight compilations. Some techno on this one (Subhead's "Menbah" is some classic tweakercore! gotta love it), but mostly experimental, not dancefloor oriented. Tracks by Surgeon, Si Begg, DJ Cam, etc. Nice and eclectic, tweaky as fuck. Awesome! Scare your friends! Impress your computer music professor! Good stuff, it's nice to see that artists can get their extreme, artsy stuff circulated in this overly-commercial world. <pezboy>

FELIX DA HOUSECAT Clashbackk Compilation Mix (Cold Front) I like to call him Felix Da Technocat. Maybe this CD will make other people think that as well, because this isn't all house. As usual, Felix skirts the boundaries of house (hard) and techno. We're not talking vocals here, we're talking bangin' raw analog power, the type you can picture yourself hearing in a dark and foggy warehouse. The tracks on here are all from Felix's label, Clashbackk, and includes pieces by: Felix, L.A. Williams, Aphrohead, Harry Havana, Professor Traxx, Spanky, and Bryan Zentz (aka Barada). The music is nice, as is the mixing. The programming is what brings out the power of the music, you can never predict what he's going to throw at you next. bliss

STEVE STOLL The Blunted Boy Wonder <NovaMute> 12 tracks on this CD, unmixed. And make no mistake about it, these are tracks, not songs. Great techno and tech-house rhythms, nice jams... but very slowly changing, quite minimal. If you're a raging techno-head and can deal with listening to phatty techno tracks unmixed, check out this CD. Otherwise, it might not keep your attention. <pezboy>

KEROSENE Teenage Secret <Calpirinha> Loungey, spacey, almost jazzy jams make up this release from Frankfurt based Kerosene. If you're into experimental electronica, it might be up your alley. <pezboy>

UMO UMO II <Calpirinha> Some of the tunes on this CD are great, and some of them are boring. The good stuff is all very nicely produced intelligent progressive breaks. If you're into this stuff, the CD is for you. You'll have to deal with a handful of extremely boring acid-breaks tracks, though. Come on, guys... the straight 303 acid sound has been dead for years now. <pezboy>

GRAIN Two Zeros (Fragrant, US) Fragrant throws a curveball with this release. Not in a bad way, they just went with a different style than their usual melodic progressive trance. This is an experimental and moody journey of dub, some choppy drum and bass and ambient, even a guy pissing in a toilet. All downtempo, and all original. Kenya wanted this, but too bad. IT'S MINE MINE MINE! he can buy his own, as I suggest everyone else should. bliss

tape reviews

DAN DELIVERANCE The Resolution Principle (Activated, New Jersey) This is a lot different from Dan's last tape (a split with Brian Feeley). This one is more housey, but still deep groovy techno. The mixing is smooth... the track selection is very progressive, a journey indeed. Side A is more tech-house, Side B bridges the gap between Side A of this tape and his stuff on his last tape. Very mental, lots of cool tweaked out noises. Welcome one of Activated's newest members. CONTACT: (609)487.8847 or dand@magpage.com or dostroff@udel.edu bliss

DONATO IACCOVINO The Magical Flight (NJ) WOW. This is a magical flight indeed. I was totally not expecting a tape like this to come along. We're talking religious experience. Donato's mixing isn't the best I have ever heard, it's decent however. The tracks are soo fucking incredible. I lost it to this tape. I had to immediately call him for the track listing cause these tracks are some of the most emotional progressive trance tracks I have ever heard. Definitely the kind of tape that only comes around once every couple years. The last one like that for me was Dan Eifen's "SETI" tape. CONTACT: (609)429.9948. bliss

MATT DRUID Mystic Propaganda (Chicago) Wicked hard warehouse techno! It begins with what sounds like the theme to the movie Risky Business (Echizeit "8:30am"), and then begins the booming and tweakin. Speakin' of tweakin', Druid does it well; he drops the right frequencies at the right times. You gotta love life when a techno dj can work the EQ well. There's a Mirajah track, Drew Young, Thomas Bangalter-mark, and a Jeff Mills track- if that gives you an idea of the flavor. It's NOT minimal techno at all. The mixing is tight. This is one badass tape! CONTACT: (312)409.9089 bliss

SEUNG HO Shadow Dance (PLUR, NY) Hard trance in the styles of Eve, Telica, Hook, Noom, etc. Seung Ho mixes well, and mixes often. He doesn't let the songs get to the second breakdown too often, so the result is more trance for the buck, a frequently evolving textured sound, and a lot of energy. This guy will be on the rise; keep your eyes opened for his name in the future. CONTACT: (718)390.7402 or (917)759.0249 bliss

PHYSICS As Is (Hidden Agenda/ Connect Race., Albany, NY) You know as much as I like techno, I get tired of hearing minimal techno through a whole tape. Physics mixes in lots of styles to save you from hearing bloop bloop bleep boom boom boom bleep bloop. He relaxes ya with some repetitive "Mills type stuff" then brings in some melodic track, maybe an acidy one, then slams you for a few, then changes the mood again a few records later. Very slick. You can't really see what's coming, but it progresses well. I for one would be going nuts to this on a big system. The mixing is fast paced, a few mixes slip now and then but for the most part are on spot. It was on a regular bias tape, so the sound wasn't perfect, but I could hear a lot of tweaking and phasing and double record tricks now and then. CONTACT: (518)449.1383 or physics@kemicol.rezidow.net bliss

THE INSTIGATOR Instigation Tactics Vol. 3 (Pittsburgh) To start out with, this guy is one of the most underbooked yet insanely, highly skilled djs out there. If you want to see a guy from Pittsburgh rip any mid-west techno dj a new asshole, go see him play. The tape leaves no disappointments to the capabilities as this dj playing live; it consists of hard, bass pounding techno with minimal synth use and plenty of drum machine. The mixing is flawless and the turntable tricks are indecypherable. The 60 min. seems to pass as soon as you pop it in the tape deck. Even if you're not a fan of minimal techno, how could anyone not like the slammin' basslines (that's right, this isn't that bassless pussy plastik shit that everyone thinks is the definition of techno) or hypnotic progression this cassette has to offer. Be careful though (you fellas that just spent a three weeks paycheck on that new ghetto bassbox car system) that this mix doesn't put those hard earned speakers to the morgue. CONTACT: HyperVinyl Records (412)681.4164. d.cypol

JOE KIDD Part Unknown Vol. 2 (Akron, OH) A long awaited house tape finally gets released by the dj who really helps keep that Akron, Ohio party scene soo bumpin'. I'm not a big house fan, but the 90 min. is funky enough that i've put it in that special place where all the other good tapes go (my car). Many floor filler tracks are dropped and there are plenty of vocals for those left-handed batters out there. The mix is solid straight though... but unfortunately it does not come close to the sound Joe Kidd pushes off the decks live. Regardless, I've tossed plenty of other house tapes out the window and this one really seems to stand out of the crowd. The way I see it: if a happy hardcore dj can enjoy this tape, then you need to give it a listen (at 5000 watts). CONTACT: (33)434.2926. d.cypol

WILHELM K Believe (IN) Oh yes. The one like Wilhelm K. Life always seems ironic. For some reason or another my life is always ironic. I think the word awhile back was that Wilhelm wanted to kill me or something. Months later, here I am with his tape to review. I like house; well, I like good house, spun by good djs. I'll hafta say, I didnt know what to expect. Wilhelm has become a don out in the midwest and so have his skills. I read a review of a live tape of Wilhelm's in Massive and they had nothing but love for it, so I was excited about this tape. Well, in retrospect, I can say now that I was understandably excited. This tape gets my dope award also. It's wicked. I like his style on this tape, cutting things up and making sure that it's not just BOOM BOOM BOOM for an hour and something. Reason number two: I like the tracks- new stuff, old stuff, not so old not so new stuff; it's a new tape that comes through friendly and you get used to it real quick. I think with this tape out, it's time for East Coast to really start getting some midwest house dons out here, because it rarely happens and I think it would go over well, and I think undeniably, that wilhelm should be one of the top on the list, find this tape. -kenya

DAVE BREAKWELL Live at Dawn OHHHHHH GOSH, this tape is dope. One word review, there it is. DOPE. This tape is dope. House to big beat to funky nonsense to a little booty. I hate all this music. But this tape is dope. Something about live tapes and the energy they bring. It's amazing to think this tape is live, because the mixes just rock and roll like they were twins joined at the hip. One little biff but it sounds like the table skipped. This tape is amazing; if I was a promoter looking for a good way to get the party going or to finish things up, or if it was an all house room I'd put this kid on at 1am. It's super dope, super mad good skills and solid party vibe coming form his records, way to be. CONTACT: (412)979.7111 or (888)934.6063 -kenya

AARON S. "Acupressure" MA Phenomenal jungle tape, ranging from spacey, dark intelligent beats to hard pounding tear-your-fucking-face-off techstep. The mixing is absolutely flawless, totally smooth. Insane. Track selection is excellent. One side is a bit harder, the other is more mental. Top notch tape, Aaron S. is obviously going somewhere... Probably to a mental hospital. <pezboy> CONTACT: (413)530.5569 or askolnik@hampshire.edu

DYLAN DRAZEN "Level 1" NYC Dylan's best release so far (except for the B side of his first tape, that is). His mixing is utterly smooth, flawless, and yet he does not sacrifice any energy at all. Nice flourishes, including mad EQ work... Basically, everything we've come to expect from him. "True techno still exists," to quote the tape cover. Speaking of the tape cover, Dylan claims it's really not an asshole at fifty-times magnification. Whatever, Dylan. <pezboy> CONTACT: (212)479.0845/(516)625.0366 or drazen@dti.net or http://home.dti.net/drazen

HYPNOTIC 23 and JOHN SELWAY "Mind Abduction" LA/NYC Hypnotic 23's side is quality Detroity electro mixed poorly. Leading into bad techno mixed very poorly. Selway's side, however, kicks ass: Mad, aggressive Detroity techno mixed insanely well. What an odd tape. Kind of like being in a really sketchy club in Detroit (I imagine), and for some reason deciding to drop acid. The trip goes really bad at first, you start to bug out, that whole "I'm going to die!" feeling starts to overcome you... But then you realize that

something has suddenly changed, and wow, everything is great, the music is cool, that crazy dude with the knife isn't bothering you anymore... And as you leave, you think, "Well, that was pretty fucking whack for a while, but it ended up being pretty cool." Moral of the story: Stop dropping tabs in sketchy Detroit clubs. <pezboy>
CONTACT: Hypnotic 23 - (818)766.6969
Selway - (212)267.6526

DJ ORACLE Undefined Red - Live from Atlanta (Atlanta) I like this tape. Tech-house, techno, and techy-breaks. The variety gives it a nice flow, with good manipulation of energy levels. Nice use of an fx box, too... Plunge does some pretty neat stuff to techno. Track selection is great. The mixing is for the most part smooth, although it gets off a bit in a few places... not enough to distract, however. Check it out, a lot less monotonous than many techno mixes. <pezboy> CONTACT: (423)587.8288 or oracle@hornrat.org or www.geocities.com/SunsetStrip/8451

MUMTAZ Ganymede 2 (Chicago)
It is obvious from listening to this tape that Mumtaz is a great DJ. The thing is, the mixing is kinda over the edge - crackhead, if you will. Macho scratching, etc. Some of it works, a lot of it doesn't quite. Tricks are great, but they need to be executed perfectly. Great track selection... a lot of the tricks take away more than they add, though. <pezboy> CONTACT: (312)920.1312

SHAPESHIFTER Techtronic Upheaval - Phase 1 (Miami) Awesome, hard raging techno. Mad skills, some nice smooth trickwork, which is tough to pull off with techno, especially fast hard techno such as this. Shapeshifter tells me that the techno scene is dead in Miami, so book him for goodness' sakes. My heart goes out to all the good techno DJs who live in breakbeat towns... I feel your pain, guys. <pezboy>
CONTACT: (305)740.0976 or shape@bellsouth.net

TWIST-1 Mixed in the Back of the Van (Texas Hardcorps) Drum and bass mixed very well (especially for in the back of a van hehehe). Everything is tight, the track selection is quite tasteful — if you're into straight-up drum and bass, this is for you.
CONTACT: (512)708.0958 or voicemail (512)205.4221 or twist-1@hardcorps.org
<pezboy>

CHRIS HALL Vibe Tribe Productions
This tape is really weird. A mix of very different styles, starting off with some dark, weird, ambient-breaks, going into some cool techno and tech-house, and getting kind of sappy at the end with cheesey house. The mixing is smooth, but the mixes aren't held out for very long. I like the freaky stuff and the techno, but the cheese-house should be dropped. CONTACT: (516)736.3216
<pezboy>

top tens

DEEP DISH BOYS (SHARAM & DUBFIRE)
(Deep Dish/Yoshitoshi Records, DC)
1 Air - Sexy Boy (Original/Etienne De Crecy Rmx) (Source promo)
2 E'mij - Love Is A Plague (John Clafone's Love dub) (acetate/Ultra test)
3 Eddie Amador - House Music (Yoshitoshi test)
4 The Rolling Stones - Saint of Me (Deep Dish Rmx) (Virgin promo)
5 Joystick - Go Insane (Yoshitoshi test)
6 Plunge - Power Rabbit (Deja Vous)
7 Adam F - Music In My Mind (Deep Dish Rmx) (acetate/Positiva)
8 Sacred Spirit - Legends (Tom Middleton Rmx) (Virgin)
9 Primal Scream - Echo Dek (All Cuts) (Creation)
10 King Britt - Last Night A DJ Saved My Life (Roger S Rmx) (acetate)

J GOODWILL
(God's House, Soul Society, Delaware)
1 Chris Gray - Intelligent Emotion ep (Fragment)
2 Jamiriquai - High Times (Sony)
3 King Britt - Last Night a DJ (Ovum)
4 16B - Black Hole (Eye Q)
5 Stockman - Soul Grabber (Aquarius)
6 Debbie Pender - Became a Woman (rmx) (Area Code)
7 Plunge ep (Deja Vous)
8 Joey Beltram - Ball Part (white)
9 Dan Curtin - White (21/20 Corp)
10 Berykkium - Tace Elements #2 (21/20 Corp)

TIMESTRETCH
(Advance Recordings / Sessionz Crew, Boston)
1 John B - Secrets remix (New Identity dubplate)
2 Sci Clone - Everywhere I Go (dubplate)
3 Timestretch feat. Steve Hinchey - Boston (Advance dubplate)
4 Genieforce - The Genn (Renegade Hardware)
5 Snuggles & 3d - Template (Advance dubplate)
6 Nemesis - System (Optical and Fierce remix) (Renegade Hardware)
7 Timestretch - Electrobolt (Advance dubplate)
8 John B - Starburst (club remix) (New Identity dubplate)
9 D'Cruze - Untitled (kung fu tune) (dubplate)
10 Code of Silence - Kollaps (Advance dubplate)

BLISS
(Activated, Baltimore)
1 Technogold 08 (Technogold white)
2 Deapsky - Stargazer (Fragrant, US)
3 Chris Liberator&Geezer- 303 Power (Smitten,UK)
4 Vintage Millennium - Vintage EP (Telica 5, UK)
5 Pluto - Evolution (Metropolitan, UK)
6 L.S.G. - The Black Series 1:1
7 Dave the Drummer - Jackhits (Routemaster, UK)
8 Elve 21
9 Johan Svenson - Return to the Culture (Bosca Beats, UK)
10 Jon the Dentist - Shindo (Additive, UK)

C-HORSE
(Northern Hardcorps, Canada)
1 DJ Slip - Never Look Back Kid (Creation Rebel)
2 Nigel Richards - Dangerous Liasons (611)
3 Sugar Experiment Station - Ultramonotone (Scandinavia)
4 Hawtin - 8068 (Plus8)
5 Genie - Flux (IST)
6 DJ Slip - Broken Cake (Missile)
7 Natural Born Sucker - The Fix (DropBass)
8 Depeche Mode - Get The Balance Right (Sire)
9 Torgut - X-Play (IST)
10 Nek Landrumm - Mockba (Sativae)

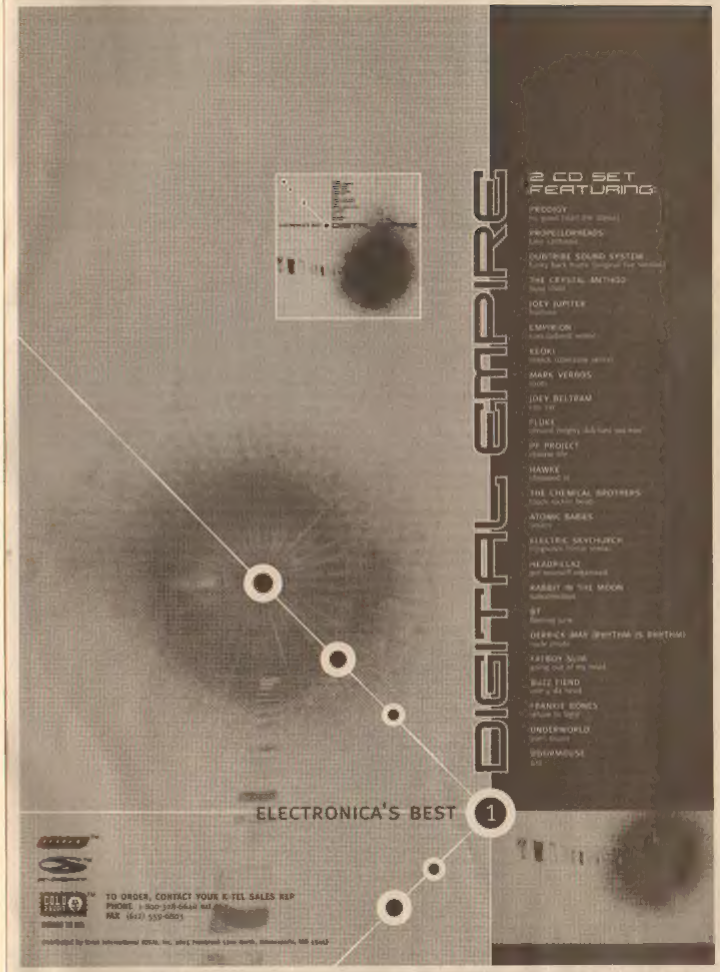
ROBBIE B
(Ruffneck Records, FL)
1 C-Plus - Flex the Flesh(Vip Special) (DDT)
2 Ed Rush/Optical - Funkster (V Recordings)
3 Undercover Agent - Oh Gosh(Mampi Swift RMX) (Juice)
4 Splash - Babylon 93' (Juice)
5 Snuggles & Slak - Template (Advance)
6 Wisc - Twist (Forte)
7 Kingsize - WarGames (Runninz)
8 Swift - HiTek (Charge)
9 Secret Methods - RawData (Techitch)
10 Kingsize - Eradicate (Critical Tactics)

KENYA
(Activated Magazine, BreakBeat Jihad)
1 Unknown - Fluid (Promo)
2 Ez-Rollers - Tough at the Top(origin unknown remix) (Moving Shadow)
3 Mastermind - Shaft (Renegade Recordings)
4 Decoder - DHR (Breakbeat Culture)
5 Fazz - Beinga(remix) (Based on Bass)
6 Dj TeeBee - Droids (Audio Couture)
7 Goldie - Believe (FFRR)
8 Blue - River Drive (Street Beats)
9 Dj Cam - Underground Vibes(double Bounce remix (Shadow)
10 Massive Attack - TearDrop (Mad Professor vocal mix) (Virgin)

DJ STRESS
(2Tuff, DC)
1 Ed Rush & Optical - The Medicine (Virus)
2 Ed Rush & Optical- Watching Windows(version 2) (Talkin' Loud)
3 Tech Itch RMX - Slipstream (Renegade Hardware)
4 Dillinja RMX - Strontium Jazz (Renegade Hardware)
5 Moving Fusion - Turbulent (RAM)
6 Matrix RMX - Spring Box (Genetic Stress)
7 LTJ Bukem - Orchestral Jam (Good Looking)
8 Blue Max Ten - Global Access (Looking Good)
9 Dj Tesseract - Droids (Audio Coutura)
10 Justice - Switch (Partisan)

FISHEAD
(Northern Hardcorps, Massive, Activated, Canada)
1 Ryuichi Sakamoto- Grief (Anon Tobin mix) (Ninja Tune)
2 Christ Of Noise - Amiga Tools Industry v1/v2 (Provision)
3 Laurent Ho - Industry Is My House (Industrial Strength)
4 Nasenblulen - Chespore ep (Strike)
5 Bastard God - Distort (Integrity)
6 Sonical - Hazard Units (Six-Sixty-Six)
7 Mick Parks - Future Uncertain (white)
8 The Crusher - Trash (Headfuck)
9 GGM v Extirpment (Hard Of Hearing)
10 Intarct - The AntiChrist (Bastard Loud)

DJ PHYSICS aka The Modern Jak
(Hidden Agenda/ Connect Records, Albany NY)
1 Dj Rush - Makin Love (Mental Groove)
2 Dietrich Schoenemann - The Hustler e.p (Hidden Agenda white)
3 Johannes Heil - Pa.s- (Kanzelsmpft)
4 Dj Rush - The Breaks Ep (Projex)
5 Orlando Voorn - The Blast Ep (Fierce)
6 Puenta Latino - Coming Back Ep (Perneve)
7 Claude Young - The Darker Places (DJAX)
8 Tungsten - Aculpting (Exalt)
9 Untitled - Interweaves Ep (Black label)
10 Ellery Cowles - Airwaves (Deja Vous)



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